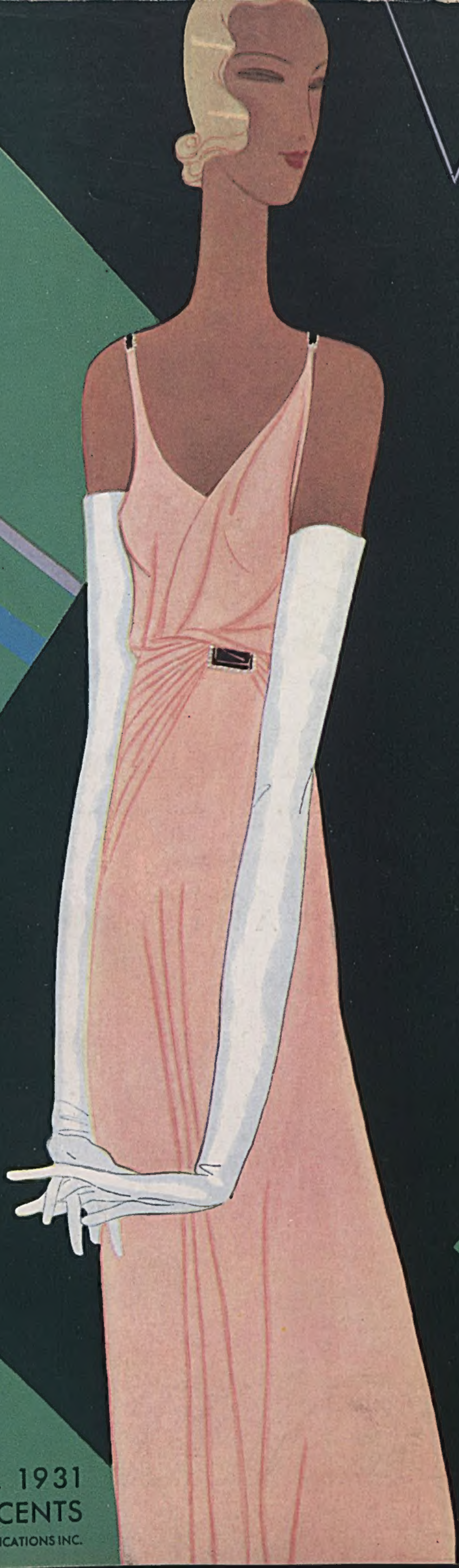


# VOGUE

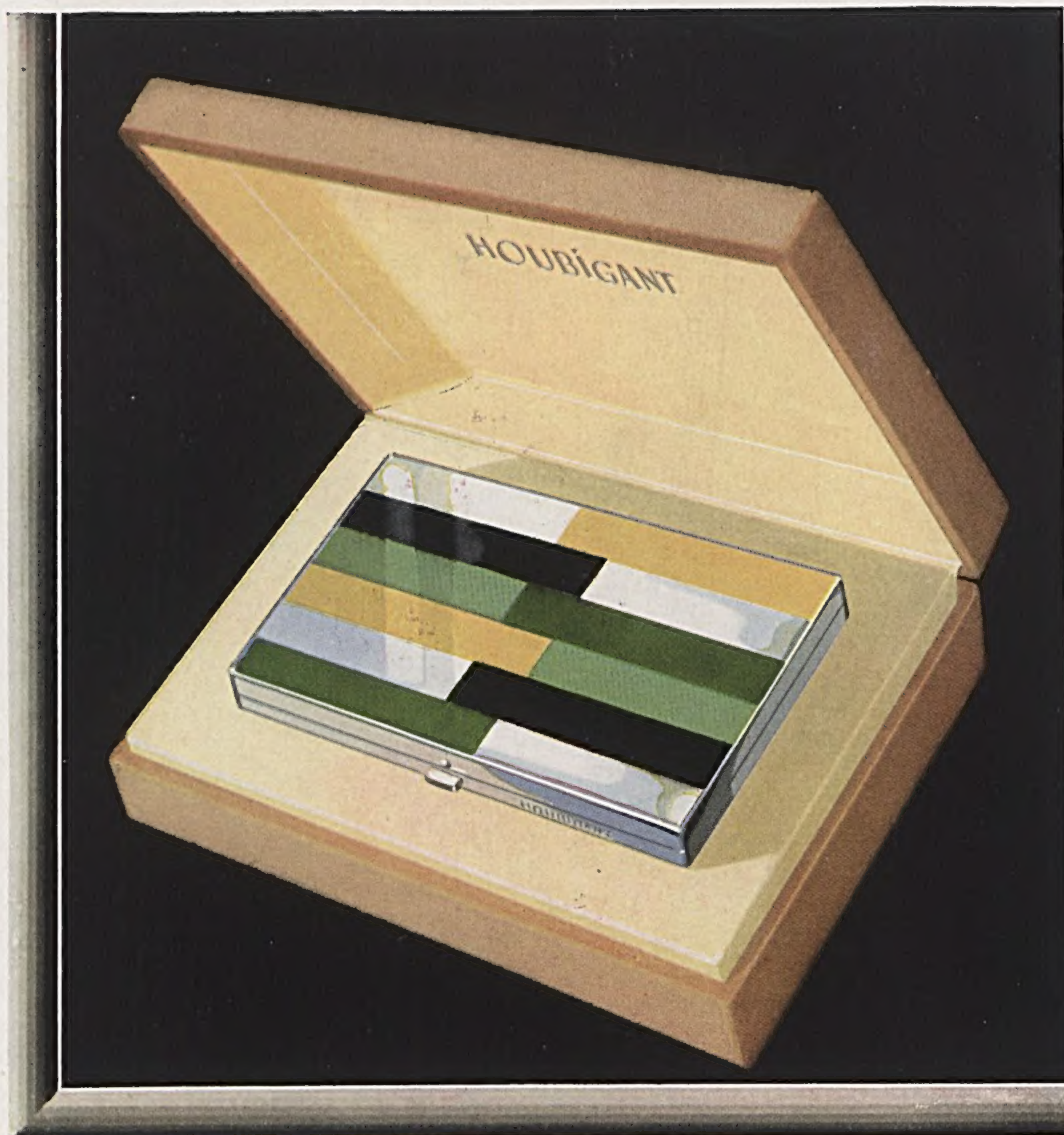


PARIS  
FASHIONS  
APRIL 15, 1931  
PRICE 35 CENTS

THE CONDÉ NAST PUBLICATIONS INC.



Presenting HOUBIGANT'S newest achievement in requisites for the Purse . . . a platinum-toned Triple Vanity, enlivened with bright, modernistic bands of color; fitted with Compact Powder, Rouge and Lipstick; priced at . . . . . \$3.50



# HOUBIGANT

## PARIS

PREMIER CREATOR  
OF MAKE-UP AND  
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FOR THE PURSE

HOUBIGANT COMPACTS retain the fine texture, the smooth spreading and adherent qualities of loose powder, because they are loose powder, compressed by an exclusive process. The rubbing of the puff will instantly revert them to loose form. Refills are . . . . . 50c





# TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS

## PEARL NECKLACES

*and Pearls for  
Improving Necklaces*

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37<sup>TH</sup> STREET  
NEW YORK



POUR TOUTES LES BEAUTES BRUNES OU BLONDES

CARON CARON

LES POUDRES DE  
RIZ DE CARON

CARON CARON

NUIT DE NOEL

CARON CARON

MES JEUNES ANNEES

CARON CARON

LES POIS DE SENTEUR  
DE CHEZ MOI

CARON CARON

N'AMEZ QUE MOI

CARON CARON

POUR TOUTES LES BEAUTES BRUNES OU BLONDES



MODEL V34—One piece cap sleeve frock of Duclaire, the new Dupont crêpe with tiny jacquard pattern. It tailors beautifully and washes most satisfactorily. White, yellow, light blue. Misses' sizes 14x to 20. Women's sizes to 42.

MODEL V35—Two piece cap sleeve frock of Batchelor crêpe with contrasting lacings. White with red, royal, or emerald; light blue with navy, yellow with brown. Misses' sizes 14x to 20.

MODEL V36—Two piece sleeveless frock of Chuddah (a shantung silk) with Vionnet-type seaming on skirt. White, yellow, light blue. Misses' sizes 14x to 20.

MODEL V37—Copy of a Chanel sleeveless one piece frock in Chuddah (a shantung silk) with tie sash in back. White, yellow, light blue. Misses' sizes 14x to 20.

MODEL V38—One piece sleeveless frock of Dubasque (a new basket weave rayon fabric) with polka dot belt and slip-through scarf. White with royal, red, or green dots. Misses' sizes 14x to 20.

MODEL V39—One piece sleeveless frock of Batchelor crêpe in white, yellow, or light blue. Misses' sizes 14x to 20.



MODEL V37



MODEL V38

BEST'S "LITTLE FROCKS"  
OF WASHABLE SPORTS SILKS  
OR NOVELTY FABRICS  
HAVE A PLACE IN EVERY  
WELL-PLANNED SUMMER WARDROBE

**16.75**

Mail Orders Filled

**Best & Co.**

FIFTH AVENUE

Suburban Stores at Garden City, Mamaroneck, East Orange

Entire contents copyright Best & Co. 1931





Knox endows the 1931 sailor with a sophisticated square crown and a paradoxically wistful brim. Woven of rough new Cellomat straw and touched with the freshness of Spring by a clustering bow of gay two-tone ribbon.

● \$16.50

Posed by Katherine Wilson playing in "The Vinegar Tree". From the photo by Wynn Richards.



knox



## launches the 1931 sailor!

THE GENIUS of Knox designers lies in their ability to interpret one mode in many individual styles. And never before has this gift for versatility been more charmingly displayed than in the creation of the new Knox square-crowned sailors!

● Knox hats—for both men and women—are on sale at smart shops from coast to coast. The label of Knox is your assurance of originality and exclusiveness. In New York City, Knox hats can be purchased at the following shops: 711 Fifth Avenue; Madison Avenue at 57th Street; 452 Fifth Avenue; Roosevelt Hotel (Madison Ave. at 45th); Paramount Building, and 161 Broadway.



## These smart new Bradleys mind the P's and Q's of this spring's fashions



"... and they seem to expect to do things with this springtime.

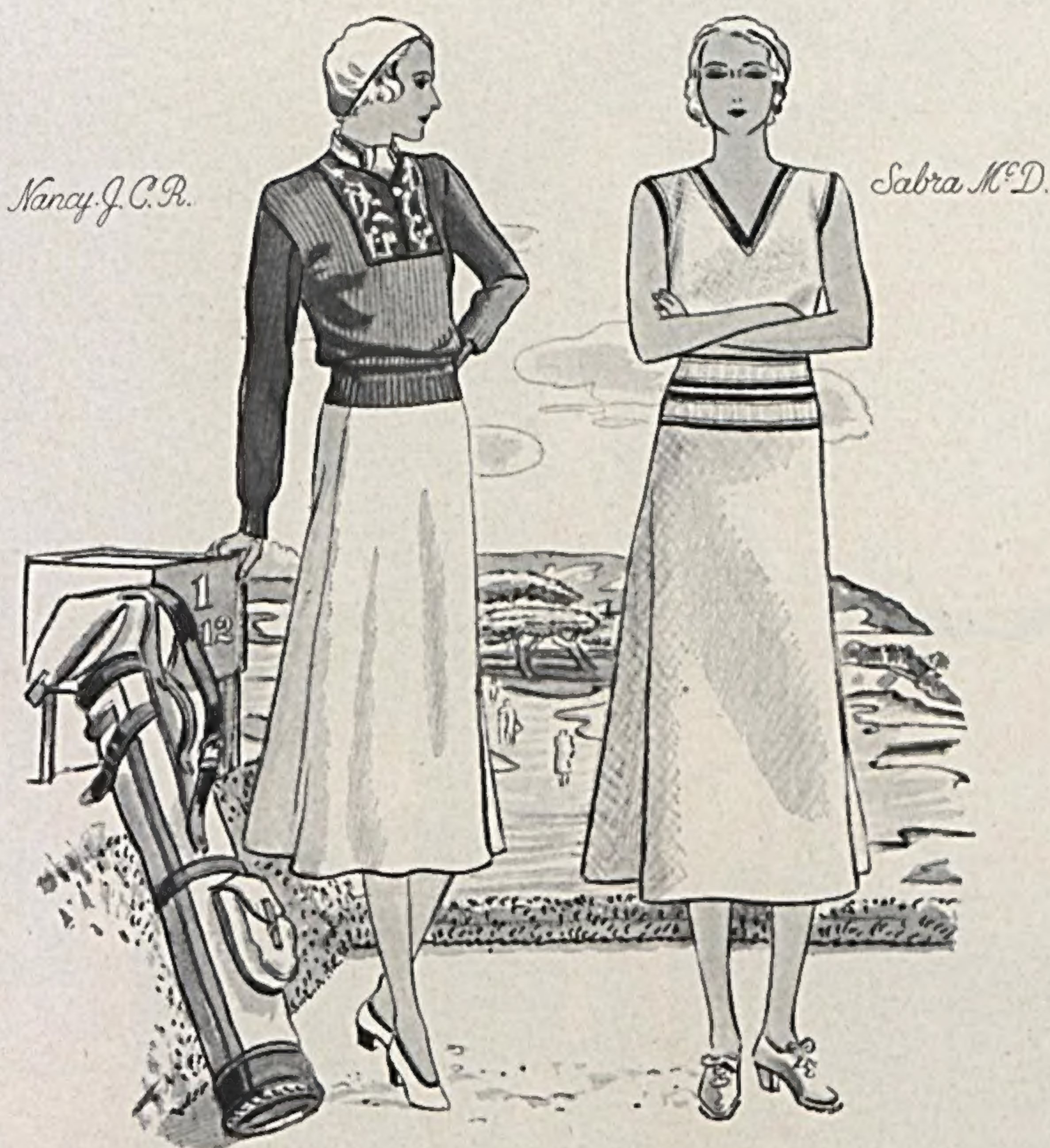
● For Mrs. Sawyer-T., I suggested the three-piece Bradley suit No. 7222D in black and white. It's ideal for spectator-sports wear. And its chic is so self-evident in the stripes (which are riding higher than ever), the rather severely tailored short jacket, the pockets, and the clever little slip-over sweater which is highly ribbed at the waist and worn outside. The price is about \$22.50.

● For Mrs. Jameson B. A., the Bradley two-piece suit No. 7231D in Camel. Because the short sleeveless Norfolk jacket (worn over the one-piece dress) makes it particularly good this season, especially since it is slightly fitted to the figure. The sleeves are the interesting new straight kind, and the material is so finely knitted that it closely resembles cloth. Also comes in rose or Cornell blue or navy. The price is about \$22.50.

● For Nancy J. C. R., the Bradley sweater-blouse No. 7072 in navy. For the sweater-blouse is about the most important of this spring's fashions. It's worn for general use (with suits) as well as for sports. This one is a copy of a model by Elsie Schiaparelli. And its amusing little yoke (done in bright flowers) is just one feature which makes it intensely smart. Also comes in white or pale beige. The price, about \$12.50, includes the contrasting scarf.

● For Sabra McD., the Bradley one-piece dress No. 70100N in black and white. Unbeatable as an all-sports dress. And it achieves real distinction through the slightly bloused upper section, and the ribbed portion (to be worn at the normal waist-line) which forms the belt. The price is under \$12.50."

... from a letter of LISA POTTER  
BRADLEY SHOPPING ADVISER



ONE dares not sneeze at Fashion's P's and Q's *this* season. For, more than ever before, those letters spell . . . *chic*.

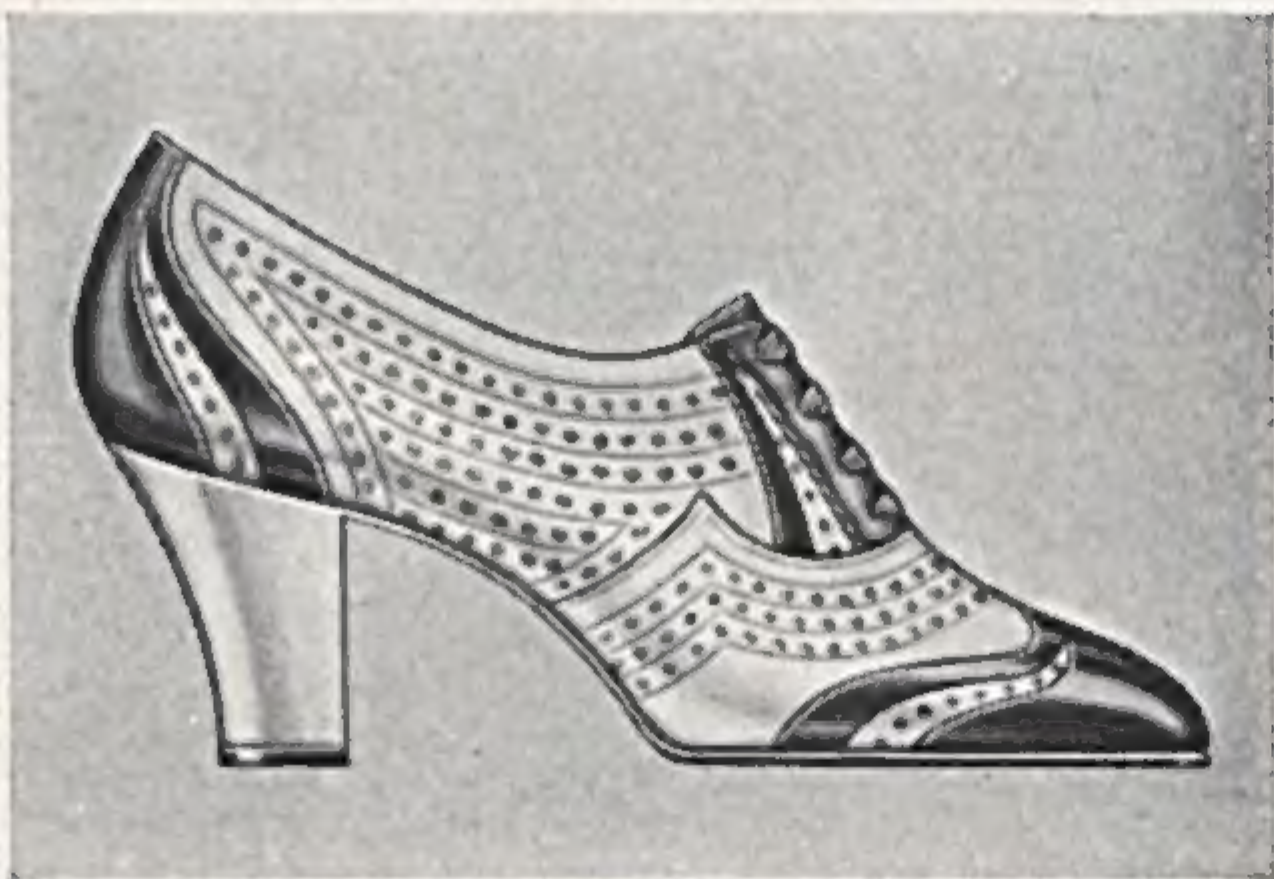
Today's shops are simply alive with beguiling new knitted things for sports and country wear. So the smart woman must be doubly wary as she picks her wardrobe. *Always* she must remember the particular importance of short jackets . . . stripes . . . slightly flared skirts . . . sleeves, in two decided sections . . . lace-like knitted stitches . . . belts with a decorative quality . . . short sweaters . . . buttons . . . straight sleeves, rather wide at the cuffs . . . the Norfolk jacket, fitted to the figure a bit . . . draped neck-lines . . . and *above all*, sweater-blouses (one can't say enough of their importance). For each of these new trends has something distinct and individual to offer. And from them she can choose those which were designed to put *her* at her best.

Among the new spring Bradleys (which you must make it a point to see) are stitch-for-stitch copies of some of Schiaparelli's, Chanel's and Lanvin's best, many cleverly executed adaptations, and some exceedingly smart American things. They are all the sort of clothes which easily find the way to any woman's heart, or wardrobe. . . . Clothes of tremendous and unquestionable *chic*. . . . And all because Bradley's stylists and designers know both their French and English fashion alphabets from A to Z. . . . Bradley Knitting Company, Delavan, Wis.

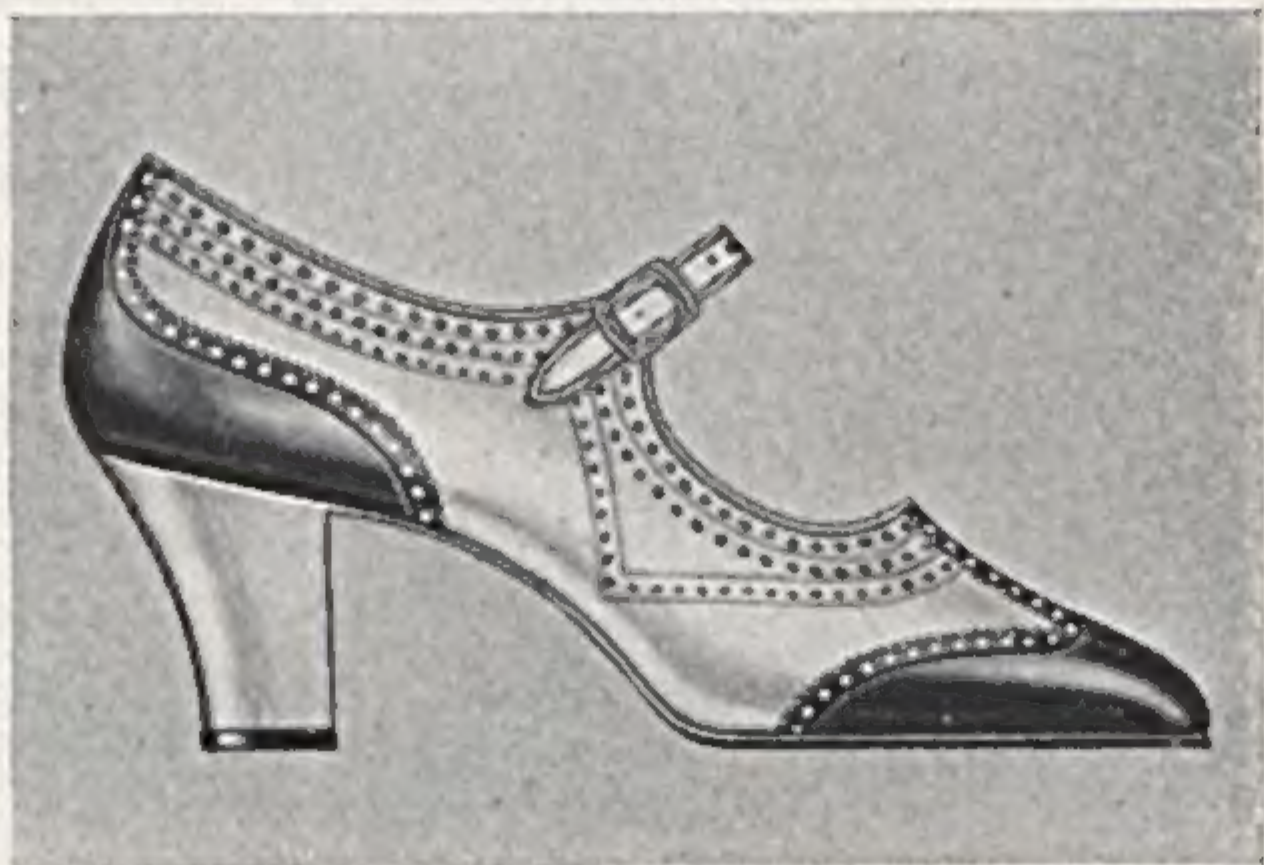
# BRADLEY

SLIP INTO A BRADLEY AND OUT-OF-DOORS





Perforations



**P R E F E R R E D**



"Clear through" perforations are airways as well as trimming. And, this being the cool, cool fact, sports footwear from Walk-Over Fifth Avenue has become the accepted fashion for all informal hours . . . though the only sport indulged in be that of looking chic and keeping comfortable.

In the midst of the riotous array of sportswear colors the smart sportswoman will stand her neutral ground in either of these two perforated Walk-Over shoes. Of sea sand calf trimmed with Spanish brown, they are classic in line and universal in their adaptability to any cadence of color. The POLKA Tie or PAVALO Strap. Each \$10.50.

Have you sent for your copy of "Ensemble Footwear"? Several ensembles illustrated in full color.

**W A L K - O V E R**

510 FIFTH AVENUE

PARIS: 21 BOULEVARD DES CAPUCINES  
LONDON: 372 OXFORD STREET, W.







You will find  
Madelon Modes  
at these smart shops:

Albany, N. Y. .... COTRELL & LEONARD  
Anderson, Ind. .... G. W. GATES  
Asbury Park, N. J. .... STEINBACH COMPANY  
Baltimore, Md. .... O'NEILL & COMPANY  
Boise, Idaho. .... C. C. ANDERSON CO.  
Boston, Mass. .... CONRAD & CO., Inc.  
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THE MOREHOUSE-MARTENS CO.

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San Francisco, Cal. .... THE WHITE HOUSE  
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South Bend, Ind. .... THE ELLSWORTH STORE  
Springfield, Mass. .... FORBES & WALLACE, Inc.  
Steubenville, Ohio. .... THE COOPER-KLINE CO.  
Toledo, Ohio. .... THE LAMSON BROS. CO.  
Tulsa, Okla. .... SEIDENBACH'S  
Utica, N. Y. .... DOYLE-KNOWER CO.  
Washington, D. C. .... FRANK R. JELLEFF, Inc.  
Wichita, Kansas. .... THE GEO. INNES CO.  
Worcester, Mass. .... J. C. MACINNES CO.

They put it  
to a vote . . .  
then only the best  
is elected for you!

You should see them at work . . . the Madelon stylists . . . as they select new Madelon creations! Every new fashion trend is studied at the source and considered for Madelon development.

"That one won't do . . . nor that one." Style after style is rejected . . . because it fails to measure up to Madelon's exacting standards. Finally, "Yes, that's excellent!" An enthusiastic approving vote . . . and a new Madelon Mode is endorsed for you.

No wonder Madelon collections feature the very best of advance fashions . . . carefully keyed to one another in terms of the essential ensemble idea! Expensive? In appearance . . . yes! But actually, *no!* Madelon Modes are all priced with becoming modesty:

Frocks, \$39.50; Hats, \$12.50  
Coats, \$39.50 and \$49.50  
Shoes, \$10.00 and \$12.50  
Hosiery, \$1.25 to \$1.65  
Handbags, \$5.00 and \$7.50  
Underwear, \$2.95 to \$7.95

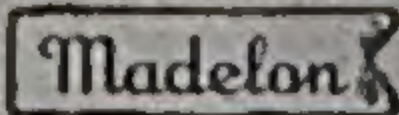
Madelon Junior:

Frocks, \$19.50; Hats, \$7.50  
Coats, \$29.50 and \$39.50



White gives all the piquancy of an authentic Paris accent to this short-sleeved one-piece Madelon frock and to its matching jacket of "heavy sheer" crepe.

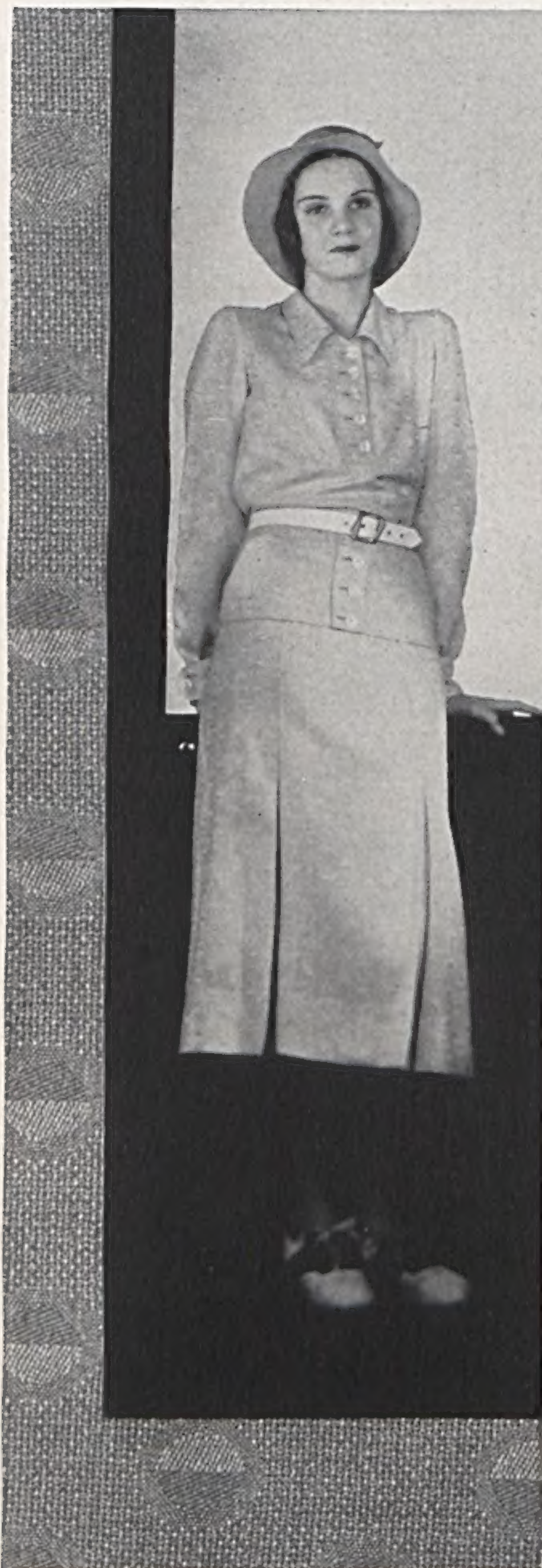
# Madelon Modes

1441 Broadway  New York City



# LORD & TAYLOR

believe in  
Spun Rayon  
for Sports



Center—Co-Ket, a frosted mesh, in sleeveless dress and raglan jacket. Big crepe bow under the chin. Colors: pink, maize, white, and blue. Sizes 12 to 20. \$16.75.

Left—This Shirtmaker frock of Du Lenette has plenty of pleats for action. Colors: white, pink, blue, maize, and nile. Sizes 12 to 20. \$16.75.

Right—A Chanel sort of speculator frock in Leno Basque, accented with matching bone buttons and crepe. Colors: pink, blue, maize, and white. Sizes 12 to 20. \$16.75.



ORDER any one of them with your eyes shut. Still you'll be pleased to death with your choice. For these three frocks have discovered new and perfect textures for sports. ¶ The two openwork façonnés are made of spun rayon . . . a new kind of rayon developed by the great Du Pont. It feels so rabbit soft, you'll think it's sheer wool, but it washes gallantly and doesn't crush. Spun rayon is cool and perspiration-proof. ¶ That jacket outfit sports the newest mesh . . . a square mesh frosted with Du Pont Rayon. You'll revel in it!



DU PONT RAYON COMPANY  
2 Park Avenue, New York City

MAIL ORDERS TO LORD & TAYLOR, FIFTH AVE. AT 39TH, N. Y. C.





## *It's natural for a woman to love fine leather*

**D-1** . . . An underarm bag, of finest imported English calfskin, wood grained in brown. No two bags are grained alike, since all graining is done by hand. With a carved wood lock, and fitted with mirror and purse, the bag can also be obtained in ostrich skin and pin seal, in various sizes.


**D-2** . . . A perfume case, containing four bottles with gilded cloisonné tops. The case is of ecrase finished leather, and may be had in assorted colors, in varying sizes, for traveling and for use at home.

**D-3** . . . An exquisite jewel case in green calfskin, with a jade insert and gold tooling. There is a tray for rings or necklaces. Lined in green satin and silk, the case also comes in black, with the jade insert, and in a variety of colors, without the insert.



ONE of the bright omens in this day and age is an increasing regard for good taste. It finds reflection in the clothes we wear, the homes we build, the intimate possessions which surround us.

And in this renaissance of beauty, articles of fine leather play a part. Women especially, from whom so much charm is derived, find in them inspiration and appeal. A jewel case, where lovely rubies tremble . . . smart book-ends, chastely carved in jade . . . a picture frame or a desk set . . . she wants such things about her.

And for the great majority of these gifts, women of a certain position in life turn to that House which has served their families for more than three generations. The method of selection is simplicity itself. They govern their choice by the presence of a tiny golden keystone .

That imprint, to be found upon all articles of fine leather manufactured by C. F. Rumpp & Sons, Inc., of Philadelphia and New York, is ample warranty . . . as it has always been . . . that the piece is pre-eminent for the quality of its material, for craftsmanship, and for its rich endowment of beauty.

C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at the better jewelers, department stores, haberdashers, stationers, and leather goods stores.

# C. F. RUMPP & SONS, INC.



PHILADELPHIA AND NEW YORK  
ESTABLISHED 1850



# Jay-Thorpe

FIFTY-SEVENTH STREET, WEST



## psychological moment . .

New York in its most sparkling mood . . our Town Collection at its height . . the Sport Shop introducing its sophisticated tweeds that will soon be seen at smart points from Aqueduct and the United Hunts to Epsom! . . The moment when the brides-elect of June come to us for the BALANCED TROUSSEAU . . The very peak of the season, when our *clientes* assemble wardrobes for the coming months—new town and country clothes—amusing shallow-brim hats—fox scarfs or sables. Bags, gloves, jewels . . All in the impeccable taste the smart world knows as Jay-Thorpe.

S U P E R L A T I V E     R E A D Y - T O - W E A R     A N D     M A D E - T O - O R D E R





## Bois Dormant "ENCHANTED WOODLAND"

Priced at Five, Nine and Sixteen Dollars. Purse Size Flacon, One Dollar. Face Powder, One Dollar.



## FLEUR BIENAIMÉE "BELOVED FLOWER"

Presented at Six, Ten and Eighteen Dollars the Flacon. Purse Size, One Dollar. Face Powder, One Dollar.

# HOUBIGANT

P A R I S



# Gage hats

May ushers in the Glad Days. Hearts sing in tune with dulcet melodies issuing from every woodland. Girded in her verdant frock, the spirit of the new season beckons us come play under a sky, entrancing blue. ▲ In nothing does Gage excel so notably as in the fashioning of hats for play. Whatever the recreation you fancy . . . whatever the lure that takes you into A World at Ease . . . you may confidently look to Gage for sport creations perfectly harmonizing with your type and in keeping with your mood. ▲ The nuances of design, color and decoration so carefully emphasized by Gage are appreciated most by the cultivated taste. Ask to see the new hats by Gage. You will find them at the better shops.



Vivace—So gay, so carefree is this enchantingly original tailored sport model by Gage that it epitomizes Youth . . . youth that ignores the years. Here is indeed an adroit combination of ballbuntl and white felt, affording interesting color contrasts. The photograph illustrates an effect in primitive green. There are other colors to meet other fancies. A head-conforming crown is cut shallow on the left so that the brim tilts up to reveal a pert lock or two. The white facing artfully frames features to the best advantage. Again Gage predicts the mode in a hat of intriguing interest. Priced at \$25.00.





Some of the Smart  
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Selling Windsors

Akron, Ohio  
M. O'Neill Co.  
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Burlington, Iowa  
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A. Troutmans Sons, Inc.  
Canton, Ohio  
Stern & Mann Co.  
Cedar Rapids, Iowa  
Bailey Boot Shop  
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Carson, Pirie, Scott  
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Mabley & Carew Co.  
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Columbus, Ohio  
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F. & R. Lazarus Co.  
Dallas, Texas  
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Linn & Scruggs  
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Des Moines, Iowa  
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Oriental Shop  
Fall River, Mass.  
R. A. McWhirr Co.  
Fitchburg, Mass.  
Nichols & Frost  
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Lewistown, Me.  
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McKeesport, Penna.  
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Monroe, La.  
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Henry Morgan & Co.  
Muskogee, Okla.  
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The Kreeger Store  
New York  
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Newt. Edwards

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A MARVELOUS NEW INVENTION

IN THE HOSIERY WORLD

★  
LOQUET

LOCK AT HEM AND SEAM

- LOQUET is getting more famous every day—receiving honorable mention for preventing Garter Runs, Breaks or Tears at the back of your Chiffons. Fool-proof, yet neatly inconspicuous. Very economical.
- Grand new Shades that everyone wants . . . they actually do *Accentuate* the *Paleness* or the *Darkness* of your skin . . . slip them over your hand and see what we mean. Settle on *your* glints . . . very, very smart.
- Sheerness that defies all the extravagant adjectives in the loveliest, clearest Fabric . . . yet durable to an extreme. Windsors couldn't be better . . . and not too expensive, \$1 to \$3 at Smart Shops and Stores.

WINDSOR SHADES ACCENTUATE THE PALENESS OR DARKNESS OF YOUR SKIN

Windsor  
SUPRE • TWIST  
FINE HOSIERY

★ The LOQUET (Lock at Hem and Seam) is available exclusively in Windsor Stockings—in 2-thread, 3-thread and 4-thread Chiffons. Patented and Reg. U. S. Pat. Off. Windsor Mills, Inc., 389 Fifth Avenue, New York. Second and Westmoreland Streets, Philadelphia.



WHETHER YOU MAKE IT

OR

BUY IT IN THE FROCK



## SEE McCUTCHEON FIRST



This one-piece Miro Mesh frock makes you look 18 and ready for play! Nice hips and good flat pleats. Colors: Pink, blue, yellow, green. Sizes 14 to 20. \$16.75.

Don't be fooled by the one-piece look of this Checker Mesh. It's a two-piece with a new sort of collar. Colors: Yellow, pink, blue, green. Sizes 14 to 20. \$16.75.

Chanel's double-pocket idea appears in the blouse and hip yoke of the sunny Checker Mesh. Colors: Yellow, pink, blue, and fresh mint green. Sizes 14 to 20. \$16.75.

MESHES are all the talk . . . and McCutcheon's have the newest ones! They are finest cotton frosted with Du Pont Rayon. McCutcheon's call them Frosted Meshes. ¶ You'll love their crystal coolness from morning to night. Du Pont Rayon mixed with cotton makes a mesh look more luxurious . . . keeps it from wrinkling or clinging too much. They are cool as only rayon can be and they wash easily.

Checker Mesh comes in sunny yellow, powder blue, pink, mint, sunset, eggshell, white, and aqua. 36 inches wide. Price \$1 a yard.

Miro Mesh has its dot woven in. Colors: pink, yellow, blue, mint, sunset, eggshell, white, and aqua. 36 inches wide. Price \$1 a yard.

*Order These New Meshes Now by the Yard or in the Frock from McCutcheon's, Fifth Avenue at 49th St., New York City.*



You'll feel smarty with a back-strap purse to match your Checker Mesh frock. Grosgrain ribbon binding and matching silk lining. Price, \$4.95.

Another Checker Mesh bag has a matching silk lining and a distinguished spot of contrast in its clasp. In frock colors. Price, \$4.95.

**DUPONT  
RAYON**  
REG. U.S. PAT. OFF.

**DU PONT RAYONS  
are soft and smart**





PRESENTED AT FASHION'S COURT

# three debutantes of the sunlight mode!



All the artistry of Stetson designing is concentrated on chic footwear for the daytime mood. When pavement, verandah and field are a vast promenade and there is sheer delight in movement. Because of Stetson's specialism in smart daytime designs, its Shops and Agencies have become in the truest sense Fashion's Court for a review of "footwear jewels of the sun." Typical of Stetson's superb craftsmanship are the three models portrayed . . . original as a Rembrandt. Snakes and lizards from the Gila to the Ganges, kids from the Orient, calves from the Arctic circle have all contributed to their loveliness. Of course, they have the silken-ease traditional with every Stetson model . . . and, more, a welt-construction so light and deftly fashioned as to seem no heavier than June's breath. Stetson Shops and Agencies everywhere will be pleased to show you these debutantes of the daytime mode.

THE STETSON SHOE COMPANY, INC.  
South Weymouth, Mass.

authentic  
daytime  
footwear,



by  
**STETSON**

A TRINITY OF BEAUTY

(UPPER)—A slenderized one strap in white or beige kid with lizard trim.  
(CENTER)—A superb sport oxford . . . snow-white calf trimmed with black or brown calf.  
(LOWER)—A clever version of the curled strap . . . genuine lizard trim.



# Featured at Formal Opening of Maison Ardanse Rollins Lace Top Hosiery



A sensation in Paris, Rollins Runstop Lace Top is truly *le dernier cri* in fine silk hosiery. Keenly fashion-wise, the Baroness Accurti divined its immediate success and asked to present it at her formal opening where it shared honors with the Spring creations of Maison Ardanse. The very feature that makes its daintiness smart also makes Rollins Lace Top practical. *Every lacy stitch is a locked stitch.* The final safeguard of the Runstop at the hemline insures protection from embarrassing garter runs despite the strain of the new foundation garments. The women of America, familiar for years with the fineness, beauty and economy of Rollins, will find the same excellence with an added smartness in this newest fashion achievement. Styled in Paris. All the season's favored shades included.

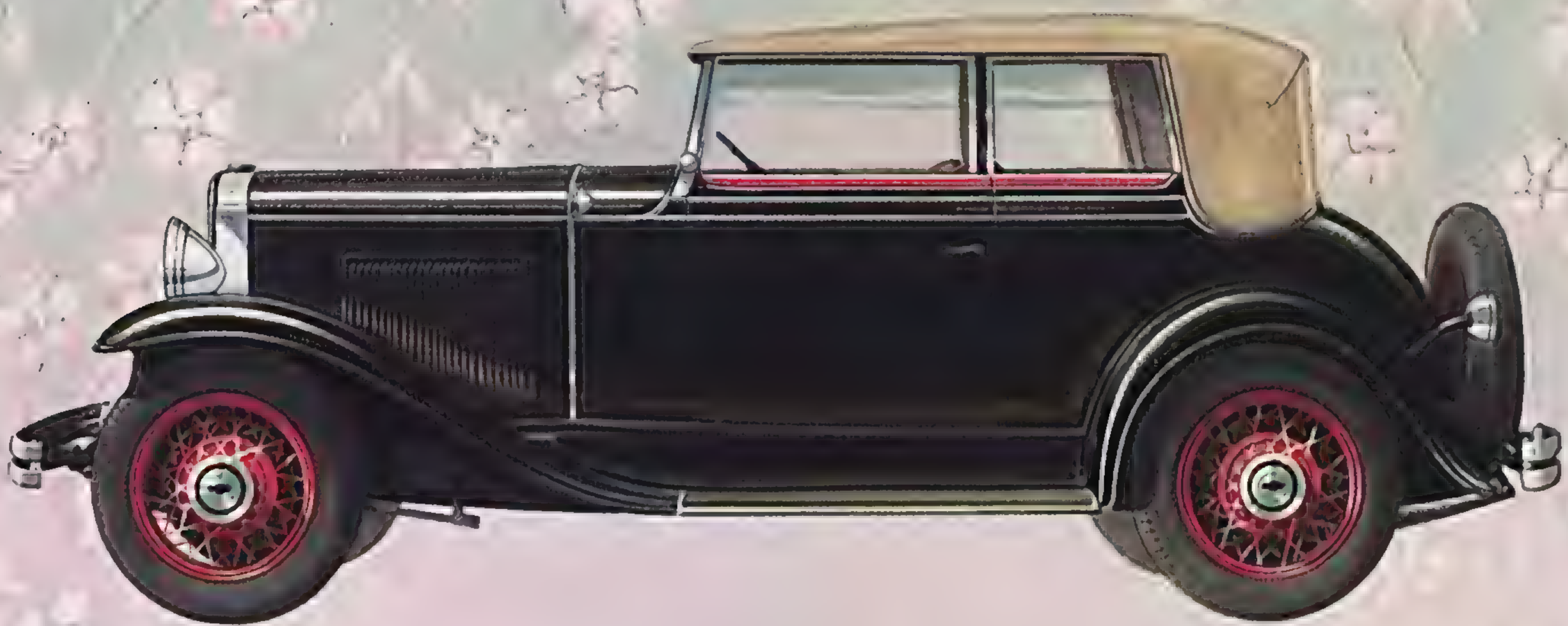


*Baroness Accurti*, whose salon, Maison Ardanse, is famed for its originality in presenting and interpreting the mode.

## Rollins Runstop Hosiery

R O L L I N S   H O S I E R Y   M I L L S ,   I N C .  
NEW YORK   CHICAGO   ATLANTA   CLEVELAND   DES MOINES   DENVER   SAN FRANCISCO   PARIS





In creating a fully convertible Landau Phaeton for the Chevrolet Six, Fisher adds another brilliant triumph to its long record of achievement in coachcraft.

Heretofore, this distinctive body type has been offered solely in the costly custom field. Today, in a spirited interpretation, solidly constructed and handsomely finished, it is available at Chevrolet's low price.

The Landau Phaeton is racy in its design, with bold moulding treatments, wide doors, and rakish roof line. The ingenious top mechanism is solid and rattle-

proof, but lowers easily and compactly. Upholstery in leather, deep, restful cushions, side arm rests, and recessed ash trays are among its fine-car features. Thus Fisher's skill in design and craftsmanship plus the resources of Chevrolet and General Motors brings a model long popular for custom use within the reach of every car buyer.

Fisher is proud to have had a part in this achievement and to join with Chevrolet in offering for the first time at modest cost a car of such pronounced charm, all-season utility, and high value.

FISHER BODY CORPORATION • DETROIT, MICHIGAN  
Division of General Motors



*Lowering easily, the top fits neatly into a compact boot. Windows lower into the doors, windshield folds forward.*



LOOK TO THE BODY!



*With top lowered and windows raised, this car combines the freedom of an open car with protection against drafts.*

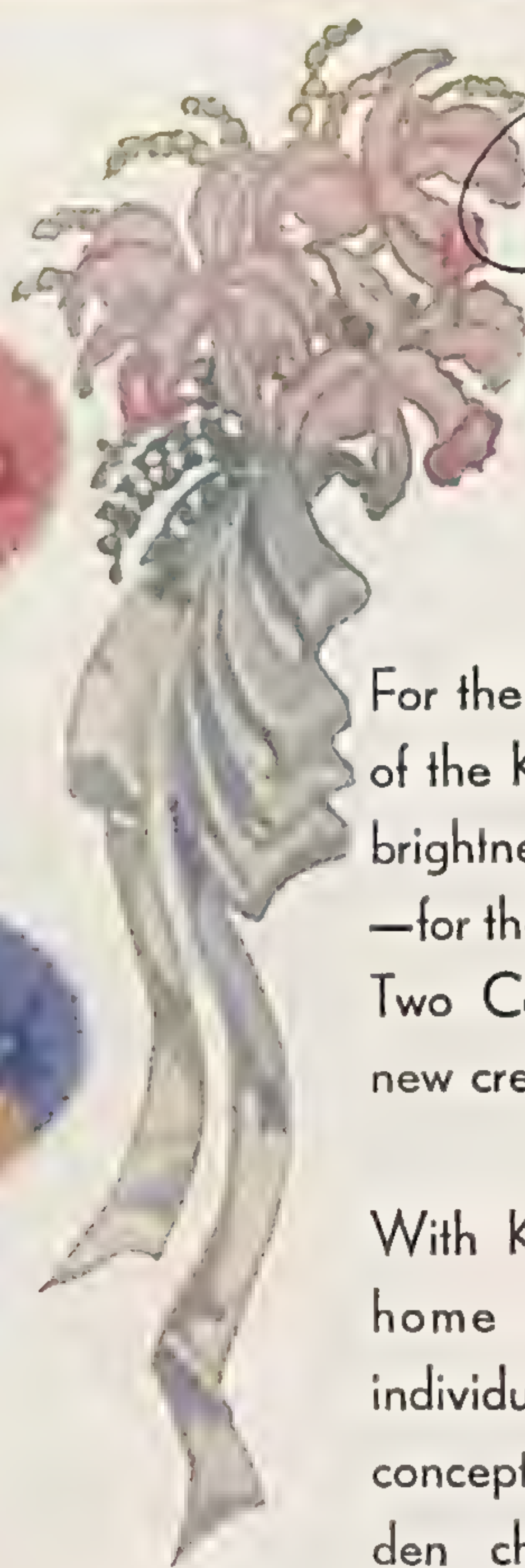




FOR THE MASTER BEDROOM



FOR A MAN'S ROOM



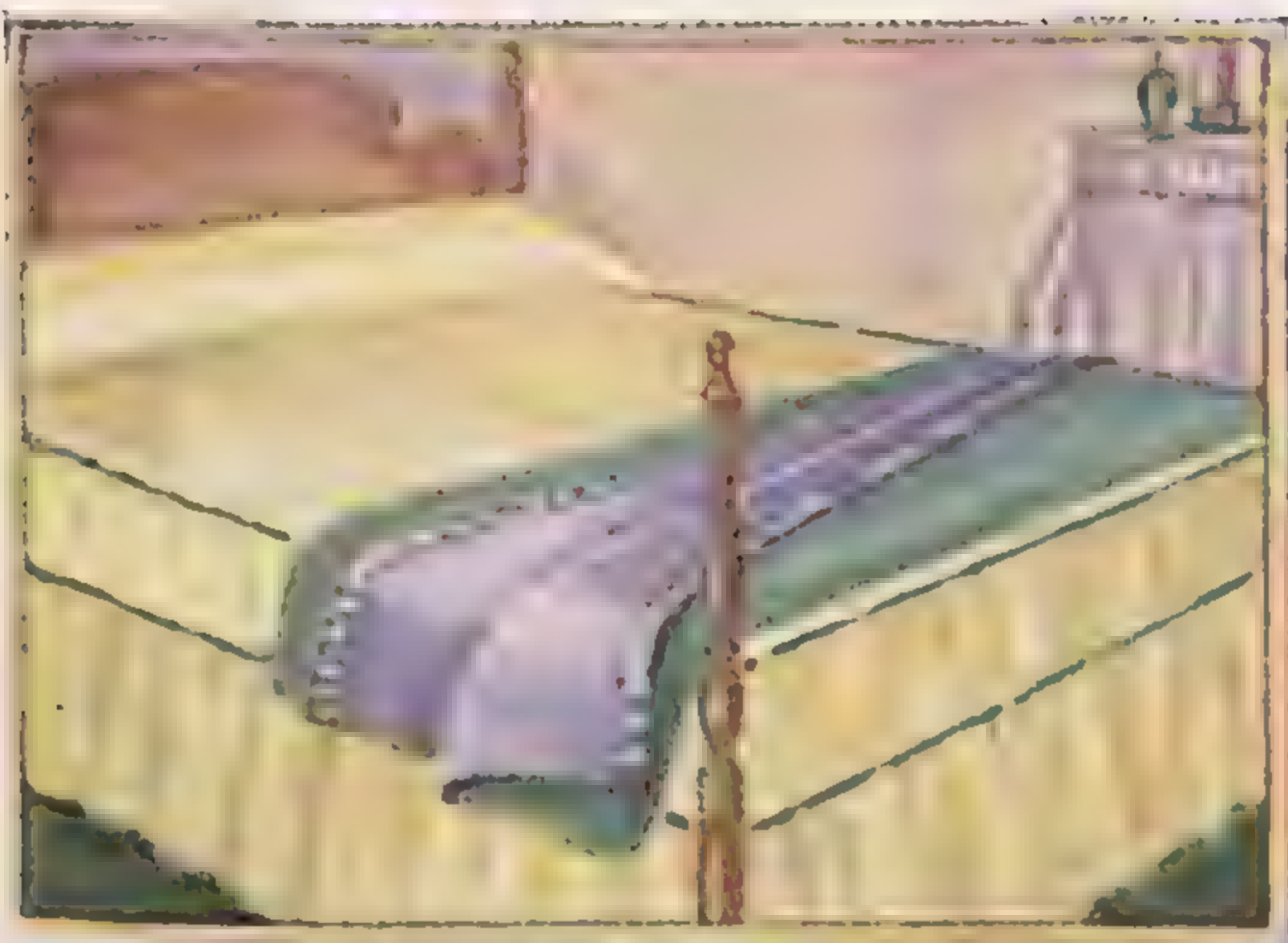
## *To each room through*

For the Master Bedroom the dignity and subdued richness of the Kenwood Standard—for the Young Girl's room, the brightness, youth and femininity of the Kenwood Butterfly—for the Guest room, the luxury and charm of the Kenwood Two Color Blanket—for the Man's room, that handsome new creation, the Kenwood Modernist.

With Kenwoods, every room in the tastefully appointed home can now be distinctive and express its own individuality. And to each, Kenwoods bring a new conception of sleeping comfort—rest unbroken by sudden chill—rest with thorough protection and without burdensome weight—rest that actually invigorates—*Refreshing Rest.*

These loveliest of all wool blankets are attuned to even the more modest purse and their economy becomes more and more apparent as their years of service roll by. Long wear, even hard wear, fails to dim their beauty. Kenwood Blankets have actually *ten* distinct advantages—ten reasons why you will prefer them.





FOR A YOUNG GIRL'S ROOM



FOR A GUEST ROOM

# ... a new Individuality Kenwood Blankets

1. Greater warmth in proportion to weight.
2. 100% new, clean wool of selected long fibre.
3. Nap that does not wash away.
4. True color harmony.
5. Preshrunk to retain shape and size when washed.
6. Lustrous satin ribbon ends.
7. A pattern, color and size for every need.
8. Long wearing serviceability and economy.
9. Full, unstinted standard sizes.
10. All colors from the most permanent dyes obtainable.

Leading stores everywhere are now showing the 1931 Kenwood creations—Blankets, SlumberThrows, SiestaThrows and Ramcrest, the new all wool Blanket which brings Kenwood pure wool quality to those who heretofore have felt they could not afford Kenwoods.

To those interested in principles of bedroom decoration and the harmonious ensembling of colors in the bedroom, Kenwood Mills offer their new book entitled, "Refreshing Rest", which not only illustrates and describes these principles of decoration but catalogs all the new 1931 Kenwood creations. This interesting book will be sent free on request—simply fill in the coupon below and mail with the name of your nearest dealer.

KENWOOD MILLS, ALBANY, N. Y.  
KENWOOD MILLS LTD. ARNPRIOR, ONTARIO, CAN.

# KENWOOD ALL WOOL BLANKETS

R E F R E S H I N G R E S T

The extent and beauty of Kenwood colorings can merely be suggested in the printed page. To thoroughly appreciate their decorative possibilities, see these ten 1931 colors in the soft lustrous blanket itself at your favorite department store.



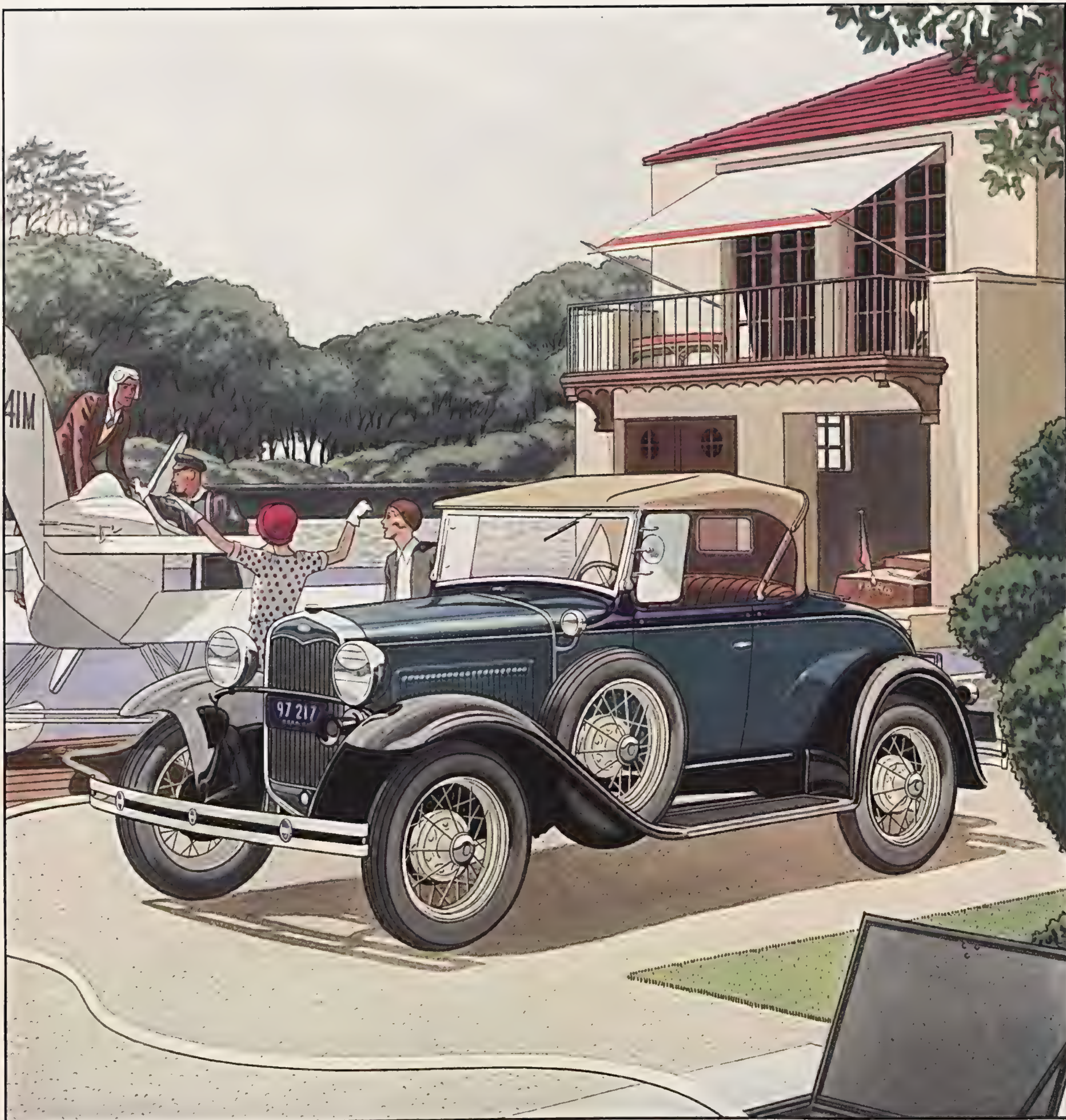
KENWOOD MILLS, Dept. B, ALBANY, N. Y.

Kindly send "Refreshing Rest", together with the name of a nearby store featuring Kenwood Products.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_





## A Dashing New Ford Roadster

THE words *de luxe* are a fitting description of the beautiful new Ford De Luxe Roadster. In grace of line, colors and appointments it reflects the latest mode in a dashing sport car.

The swagger tan top has natural wood bows and can be raised or lowered easily and quickly. The wide seat is upholstered in genuine Bedouin grain leather with narrow piping. The new slanting windshield folds flat and is

made of Triplex shatter-proof glass, as are the windshield wings. A comfortable rumble seat with ample room for two people is provided as standard equipment.

The new Ford De Luxe Roadster is available in a variety of special body colors, with an additional harmonizing color for the sturdy steel-spoke wheels. Many exterior metal parts are made of bright, gleaming Rustless Steel that will retain its enduring luster for the life of the car.





# "TRIFLES *Light as Air*"

THE sheerest compromise between barefoot beauty and conventional coverage is Humming Bird Grenine Chiffon Hosiery.

The thread is spun, the fabric knit to illusive fineness—a lusterless veil which lends its color to fair skin and borrows color from skin of rosy bronze.

Humming Bird Grenines, and other important styles in Chiffon, Service Sheer and Service Weight, may be had at surprisingly moderate prices in stores of the better class.

Among our new Spring creations, you will be shown a number of "disappearing" shades, which seem to change color before your very eyes. They include: Sandee, Reve, Mayfair, Tan Dust and Zepher.



© 1931, DAVENPORT HOS. MILLS, INC. 03

## Humming Bird

### FULL FASHIONED HOSIERY

DAVENPORT HOSIERY MILLS, Inc.     Chattanooga, Tennessee  
NEW YORK SHOWROOMS:     385 Fifth Avenue





full scale illustration of the print.

Five tiny flowers... all gleefully wagging their little stems behind them... combine to produce a most intricate and pleasing pattern for this new Stehlong print. The diminutive scale of the design has been carried out in this dress which features a ruffle motif of the tiniest box plaits imaginable... edging the skirt, cape and sash. The cape forms the sleeves for an otherwise sleeveless model, and drapes most engagingly at the neckline. Black, blue, green, and copper are the colors... pure dye, of course. It may be purchased:

IN NEW YORK . . . . . EMILY SHOPS  
 IN BROOKLYN, N. Y. . ABRAHAM & STRAUS  
 IN LOS ANGELES . . . . THE MAY CO.  
 IN DETROIT . . . . . J. L. HUDSON CO.  
 IN PHILADELPHIA . . . GIMBEL BROS.  
 IN ST. LOUIS. . . . . STIX, BAER & FULLER  
 IN WASHINGTON, D. C. . WOODWARD & LOTHROP  
 IN DALLAS . . . . . TITCHE-GOETTINGER CO.



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*Stehli Silks*



# Jeunesse

FOR YOUNG WOMEN  
OF ALL AGES

There is a truly feminine charm in this very newest Jeunesse Model that aptly reflects the mode of the moment. It is made of an exquisite printed crepe in the newest and most flattering of colors. The hand-faggoted jabot blouse answers the latest dictate of fashion.

LEILA HYAMS,  
Metro-Goldwyn-Mayer Player  
Studio Photograph by Hurrell

© M. C. S. 1931



Akron, Ohio, THE M. O'NEIL COMPANY  
Albany, Georgia, ROSENBERG BROS.  
Anderson, Indiana, THE FAIR STORE  
Ann Arbor, Mich., WM. GOODYEAR & CO.  
Arkansas City, Kan., BARNARD'S  
Bakersfield, Calif., LATZ  
Baltimore, Maryland, THE MAY COMPANY  
Battle Creek, Mich., VOGUE HAT SHOP  
Beaumont, Texas, ROSENTHAL DRY GOODS  
Bellingham, Wash., MONTAGUE McHUGH  
Berkeley, Calif., SATHER GATE APPAREL  
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Detroit, Mich., THE J. L. HUDSON CO.  
Duluth, Minnesota, THE DULUTH GLASS  
BLOCK STORE CO.  
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Wenatchee, Wash., WEBB'S SHOPPE  
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MANUFACTURED BY M. C. SHAPIRO 315 EAST EIGHTH STREET, LOS ANGELES, CALIF.



# ROGRAIN WEAVE MAKES ROGRAIN COLOR

*IT'S SMART BECAUSE IT'S FLAT*

In a season of two- and three-toned costumes, stocking color is more important than it's been in years. A couple of thoughtless dollars for the wrong shade between the shoe and the hem can wipe out a careful hundred from there on up.

The Rograin Twins are here to tell you that color is a dual proposition this year — not dye alone, but *surface*. You

can dip an ordinary stocking in your pet Rograin vat — but it wouldn't come out with that subtle, sheer, sheenless, ringless, marvellously blended color-effect that adds chic and subtracts inches. It's the Rograin weave that turns the Rograin color-trick—a fine-grained, close-meshed, *flat* surface instead of something that shows up like a row of cables under the microscope.

## ROGRAIN DAY

Thanks to the clever machine that puts in more solid silk than you'd ever suspect, Rograin Day looks as thin, feels as cool and luxurious as the average evening stocking — but it wears *and* wears.

## ROGRAIN NIGHT

Rograin Night is the most deceptive bit of gossamer that ever floated across a dance floor — frivolously "imported" to the eye, seriously consoling to the purse for purchase and upkeep.

## TRIPL-TWIST\* SERVICE

For occasions when you want to get down to brass tacks and iron dependability — for yourself at the end of an extravagant month or the beginning of a rest-cure in the country—for the children at any time of year—don't forget the Tripl-Twist Family, related to the Rograins in weave and color, but a lot sterner in sticking to the road and sitting on the budget — for a dollar and a half and even less.

... AND  
EVEN  
LESS

## ROGRAIN

\* Reg. Applied For

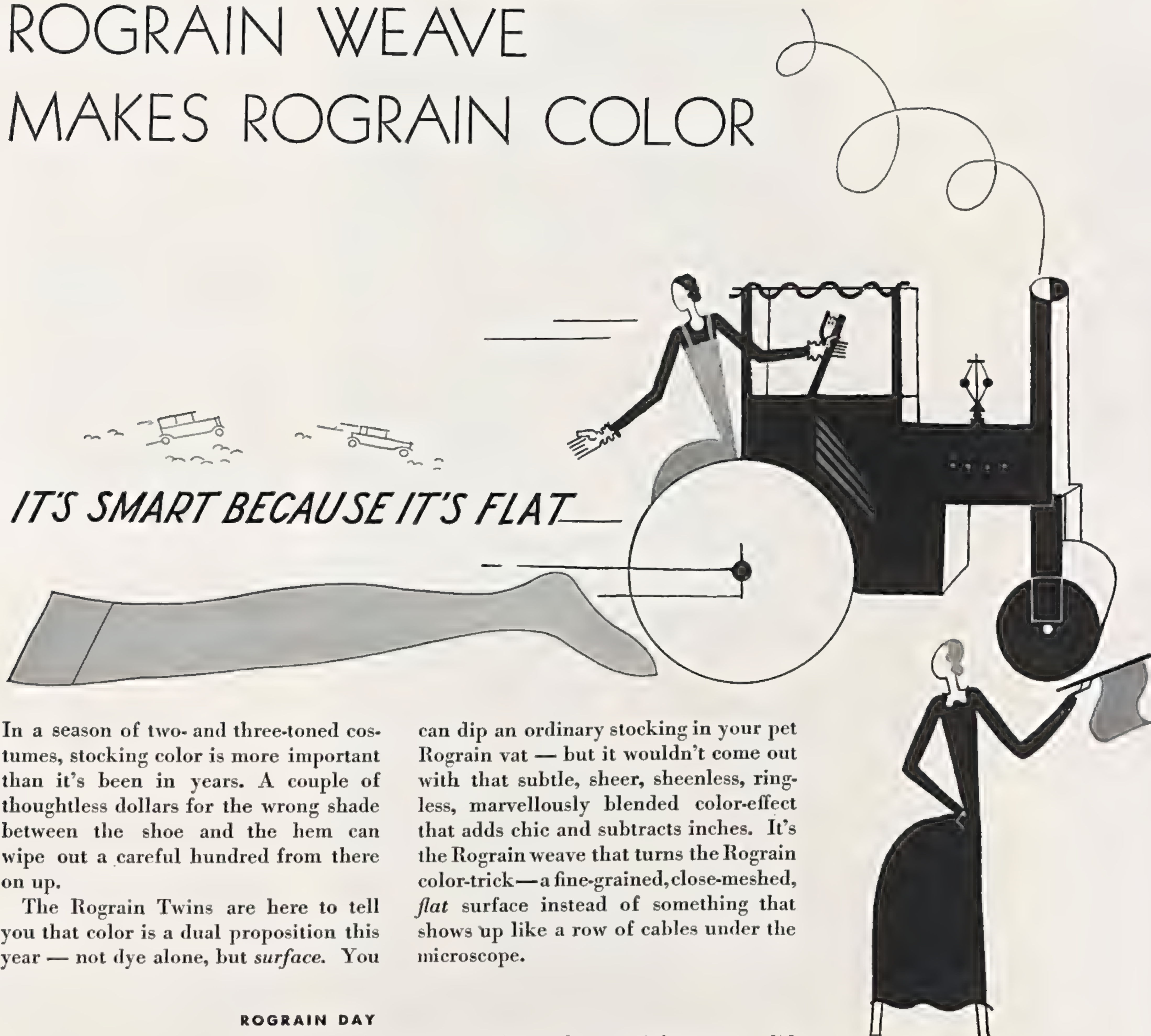
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## ROMAN STRIPE HOSIERY

COMBINE HOSIERY CORPORATION

## TRIPL-TWIST\*

Exclusive Selling Agents: 1107 BROADWAY, N.Y.C.







*Four-passenger Sport Phaeton of Group A . . . \$3750 at Buffalo*

## ENDLESS ARE THE EXAMPLES OF PIERCE-ARROW SURVIVAL VALUE

A sidelight on Pierce-Arrow character is the almost affectionate regard in which this car is held by so many of America's most representative families. Some of the most enviable Pierce-Arrow service records have been made within these distinguished circles. . . . Neither great dependability, nor exceptional performance, could alone win preference for the same Pierce-Arrow year after year. But both qualities combined, and enhanced by real patri-

cian character, have won a great unchanging loyalty to America's finest motor car . . . To the graceful beauty, the loveliness of appointment and courtly conveyance which have always been Pierce-Arrow, is now added the new luxury of Free Wheeling—the most important automotive development of the past decade.

**TWENTY-NINE NEW MODELS . . . WITH FREE WHEELING**  
from \$2685 to \$6400 at Buffalo. (Custom-built Models up to \$10,000)

**MR. JOSEPH E. WIDENER,**  
*nationally-known financier and sportsman, has owned  
the Pierce-Arrow shown in the photograph since 1920.*



# PIERCE-ARROW



# Summer playground of the travel-wise

Every kind of vacation joy—beside the cool Pacific



GAY NIGHT LIFE... HOLLYWOOD



OLD SPANISH MISSIONS



AMERICA'S RIVIERA

**Y**OU who know your way about the world and its playgrounds: Consider the amazing versatility of this romantic Southern California summerland. Then you'll see why it holds so much for those who know the fine art of getting the most out of life... and vacations.

For you can literally name what you want in summer play... and find it here.

## Your Pick of Pleasures

**Climate?** Summer days are comfortable, nights so cool you'll actually want light wraps and sleep under blankets. No humid, "sticky" weather, or rain to mar a moment's pleasure.

**Seashore?** You'll plunge into foaming Pacific breakers... sail blue waters to nearby pleasure-isles... soak up sunshine as you bask on broad, sandy beaches.

**Mountains?** A couple of hours away are mile-high peaks to explore... quiet, leafy canyons... pine-bordered lakes.

**Gaiety?** Brilliant resorts... Los Angeles and the diversions of a big, cosmopolitan city... Hollywood with its gay night places, unique "premieres" and galaxy of world-famous orchestras and entertainers... all are yours to command. Fiestas somewhere every week during 1931.

**Foreign glamour?** See historic Spanish Missions, palms, orange groves, luxuriant gardens, harbors with ships from the seven seas, nearby Old Mexico and the many reminders of the days of the dons that still linger here in this romantic West.

**Sports?** Every kind, of course...swimming, sailing, fishing, golf, tennis, polo, riding and all the rest... in new settings that bring out their keenest delights.

Colorful Los Angeles is the hub of this vacation land, linked by famous boulevards and studded with fascinating cities like Pasadena, Long Beach, Santa Monica and scores of others you'll want to know.

By rail from New York, you can be actually here 10 days of even a 2-weeks vacation. Eleven or 12 days from most points in the country. And because Southern California is a year 'round playground you escape the "peak prices" necessary in short-season resorts. In fact, living costs in Los Angeles County are 15.2% less than the national average.\*

## New Free Vacation Book

To help you plan, we've prepared an unusual Illustrated Itinerary for a Southern California summer vacation, outlining day by day, the things you'll want to see and do. Includes dozens of interesting gravure photographs of Southern California scenes, map and itemized figures on daily costs of hotels, meals, sightseeing, etc., while here. Send the coupon now for your free copy.

If you wish *another* beautiful Southern California book—containing more than 80 large gravure photographs, send 4 cents to cover mailing cost.

\*Based on U. S. Gov't surveys for food, rent, fuel and light.



ORANGE GROVES AND MOUNTAINS

# SOUTHERN CALIFORNIA

• 1931 • FIESTA • YEAR •

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**Hollywood Plaza.** The most convenient hotel in Hollywood. Attractive, modest and homelike, with excellent cuisine. Reasonable rates. Write for booklet.

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**Hotel Virginia.** One of California's finest hotels. Spacious lawns. Overlooking Pacific Ocean. All recreations. American Plan. Unexcelled Cuisine. Golf.

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**Alexandria Hotel.** Internationally famous. Splendid downtown location. Single with bath, \$3 to \$8; double with bath, \$4 to \$10. Special weekly rates, etc.

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**Vista del Arroyo Hotel and Bungalows.** In the beautiful westerly residential section. On brink of Arroyo (canyon). 400 rooms. Open all year.

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**Biltmore Hotel.** Finest and largest. Suburban. In grove of grand old trees on ocean beach with mountains at back. All outdoor sports. American Plan.

**El Encanto Hotel.** California's most delightful hotel and bungalows. On the Riviera overlooking sea and mountains. Excellent cuisine. Golf, riding.

**Miramar Hotel and Bungalows.** Situated on Pacific Ocean. Garden spot of California. Golf, Tennis, Riding, Country Clubs. Exclusive residential section.

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**The Ahwahnee.** No California visit is complete without Yosemite—and the aristocratic Ahwahnee. All year. American Plan. \$10.00 to \$16.00.

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**Brook Forest Inn.** A Swiss Chalet in the Rockies, open April to November. Altitude 8000 ft. Riding horses. Edwin F. Welz, Owner.

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**Buckhorn Lodge.** Ranch. Mountains, trout fishing, hunting, horses, guide, sports, camp fire, own dairy, garden, excellent cuisine, thoroughly modern. Booklet.

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**Pickwick Arms Hotel.** A residential & transient hotel of charm and refinement, 28 miles from New York. Golf. Booklet. Ownership management.

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**Boxwood Manor.** Summer among the birds and flowers, modern inn. Lovely gardens, marvellous food. Bathing lodge on ocean.

Sharon

**The Bartram Inn & Cottages.** Situated on a typical New England village green. Distinctive, attractive and essentially comfortable. Miss Beatrice M. Fay, Prop.

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**The Carlton.** 16th at K St., N. W. The most distinctive and perfectly appointed hotel in the Nation's Capital. Rooms \$5-\$10; suites \$15 up.

**The Dodge Hotel.** Near the Capitol. Charm of atmosphere—excellent food and accommodations—the advantage of an established "No Tipping" Service.

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FLORIDA

Miami Beach

**Roney Plaza.** America's finest ocean front hotel. New cabana club and pool. Private bathing beach. Now open. Early reservations advised.

INDIANA

French Lick

**French Lick Springs Hotel.** World famous Spa. Home of Pluto, Golf, tennis, horseback. All year Climate Ideal in the Cumberland foothills. Amer. Plan.

MAINE

Bethel

**Bethel Inn.** Noted for its individuality. Unusual for rest and recreation. Reasonable rates. Nine hole golf course on our own grounds. Booklet.

Kennebunk Beach

**The Atlantis and Cottages.** Modern in every respect. Superb ocean bathing beach. Excellent 18-hole golf course. Beautiful motor roads.

Poland

**Poland Spring House.** Maine's foremost resort, open June to Oct. Mansion House always open. Excellent 18-hole golf. Home of famous Poland Water.

York Harbor

**Marshall House.** Also the Emerson and Cottages. Fire sprinklers throughout. Superb location on ocean and river. Golf, bathing, orchestra, elevators.

MASSACHUSETTS

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**Hotel Puritan.** On beautiful Commonwealth Avenue. Furnishings and comforts of a luxurious private home with hotel service of the highest type.

Boston—Brookline

**Hotel Beaconsfield.** Homelike atmosphere. Convenient to downtown Boston. Away from congestion & noise. Residential section. Rooms \$3.50 up. Garage.

Cape Cod—Chatham

**Chatham Bars Inn.** And 20 non-housekeeping cottages. Overlooking the ocean. An outstanding example of the new type of hotel on Cape Cod.

MASSACHUSETTS (Continued)

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**Terrace Gables and Cottages.** Overlooking the ocean. Famed for its sea food and land delicacies. Golf. Warm bathing. All shore and water sports.

Cape Cod—Osterville

**East Bay Lodge.** In most beautiful section of Cape Cod. Every room has running water or bath. Golf, tennis, bathing, boating, fishing, good roads.

Concord

**Colonial Inn.** A quiet, restful, comfortable Inn in a historical and literary section of New England. Catering to particular people. Noted cuisine.

Swampscott

**New Ocean House.** Facing ocean on historic North Shore. Every recreational feature. Booklet. Clement E. Kennedy, President.

MISSOURI

St. Louis

**The New Jefferson.** "Where the world meets St. Louis." A hotel of international repute. Famous cuisine. 800 rooms with bath, from \$3.00.

MONTANA

Augusta

**Allan Ranch.** Beyond all roads. Modern dude ranch. Warm plunge. Pack trips. Riding, swimming, fishing, hunting, motor boating. Bklt. Ralph Allan, owner

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**Ox Yoke Ranch.** A real stock ranch. 30 miles from Yellowstone Park. All conveniences. Simmons mattresses & springs. Open all year. Booklet. C. R. Murphy.

NEW HAMPSHIRE

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**The Hanover Inn.** At Dartmouth College. 100 rooms, 60 baths, elevator. Highest type hotel service. Rest, recreation, culture and good living.

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**Soo-Nipi Park Lodge and Cottages.** 9-hole golf course in own park. 18-hole Championship course close by. Good fishing. All sports. No hay fever. Booklet.

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**Wentworth by-the-Sea.** 57th season. Famous swimming pool. Golf, Tennis. Symphony and dance orchestras. June to September.

Rye Beach

**Farragut and Stoneleigh Manor.** Modern, fireproof, superb location combining country & seashore. Unsurpassed facilities for sport & recreation. Amer. Plan.

White Mountains—Bretton Woods

**The Mount Washington.** Open July to October. The Mount Pleasant, open June to late September. Two golf courses. C. J. Root, Manager.

White Mountains—Crawford Notch

**Crawford House.** Distinctive Mountain resort. Golf, tennis, swimming, mountain climbing, saddle horses. Orchestra of Boston Symphony players.

White Mountains—Sugar Hill

**Sunset Hill House.** Location unexcelled. All prominent White Mt. peaks visible. Golf free to guests. Tennis, riding, orchestra. Private cottages. Booklet.

White Mountains—Whitefield

**Mountain View House.** The sport facilities of a country club. The appointments of a home. The cuisine and service of a high grade hotel.

NEW JERSEY

Spring Lake Beach

**The Essex & Sussex.** The summer home of discriminating patrons for fifty years. On the ocean front. Thoroughly modern appointments for 400 guests.

NEW YORK

Glens Falls

**The Queensbury.** Attractive new modern, fireproof hotel. 207 rooms. European Plan. Halfway between New York and Montreal. An ideal place.

Lake Champlain—Essex

**Crater Club.** Modern cottages, no housekeeping cares. Exclusive clientele. Moderate rates. References required. Send for circular.

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**Seven Ponds Inn.** Also Hampton Inn at Westhampton Beach. Same ownership and direction. Golf, ocean bathing, riding, garage. European & American.

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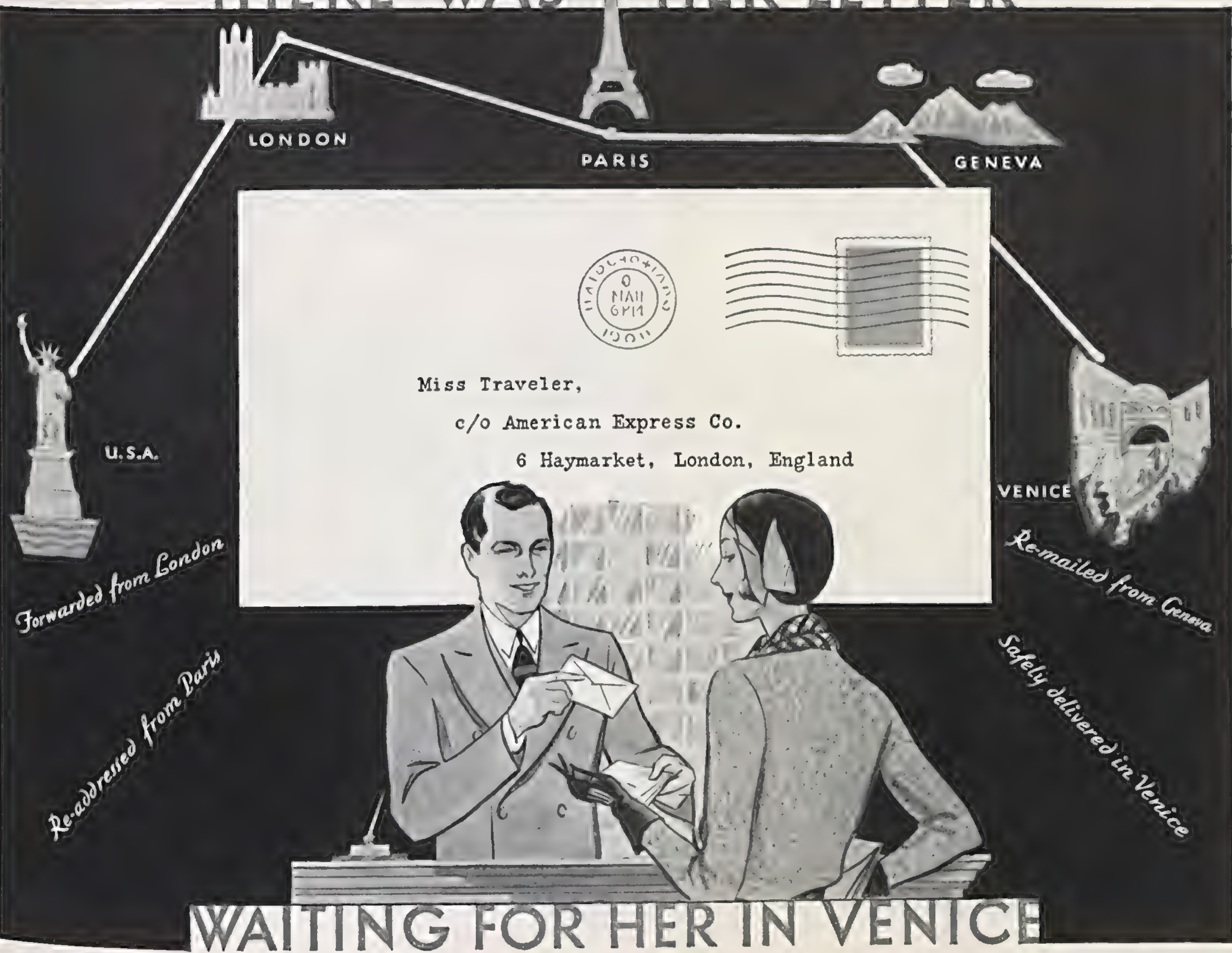
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*But it was this letter in Venice that*

*brought home to her the completeness of American Express Service.*

From Rome she went to Naples. It was the American Express which secured a room for her during the busy season; and provided a guide who made worth-while her trip to Pompeii and Vesuvius; and it was an American Express man who saw her safely on her steamer bound for home.

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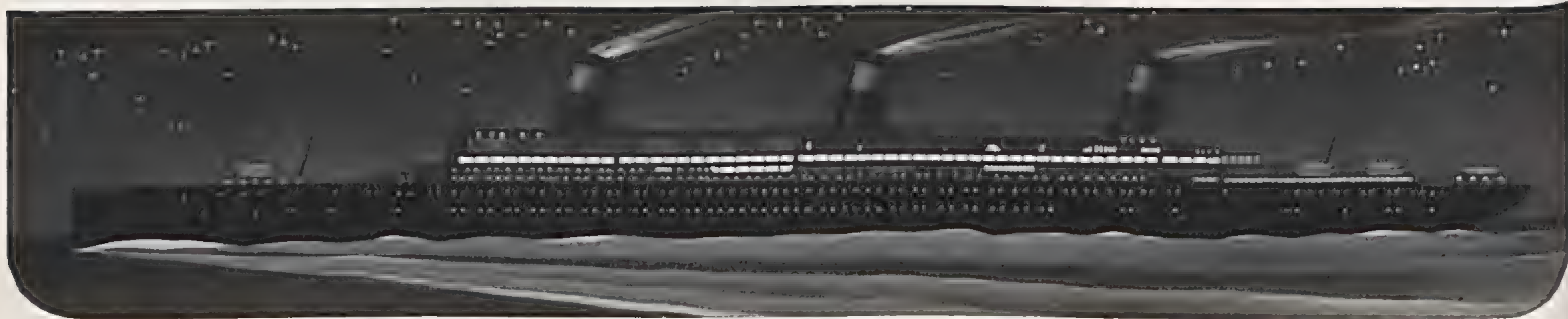
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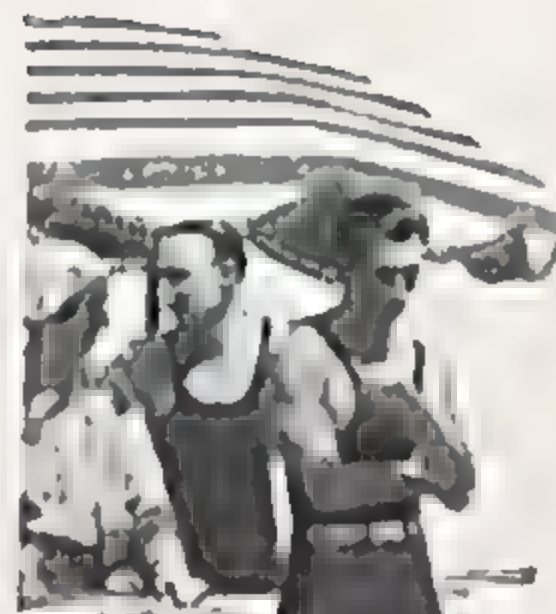
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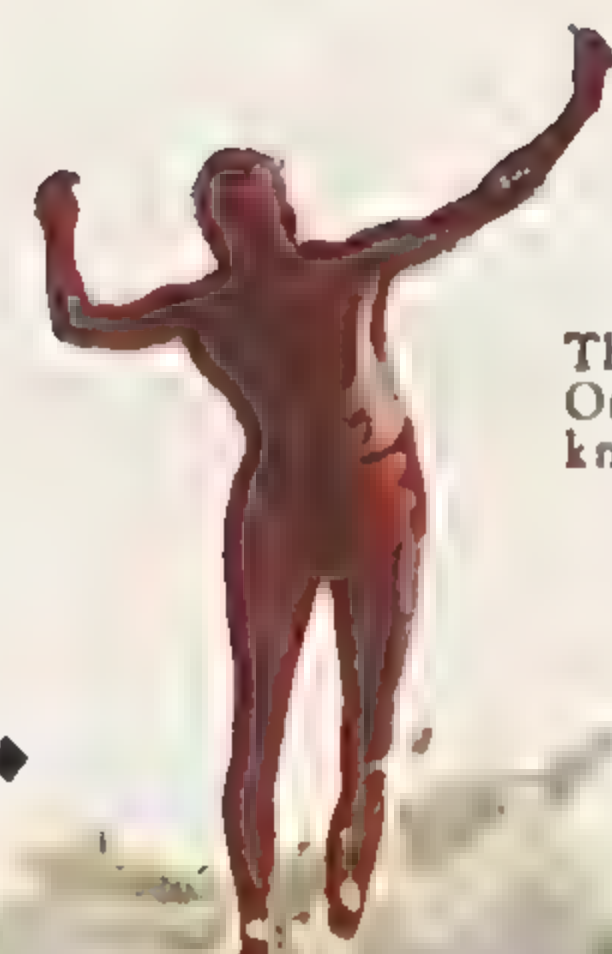
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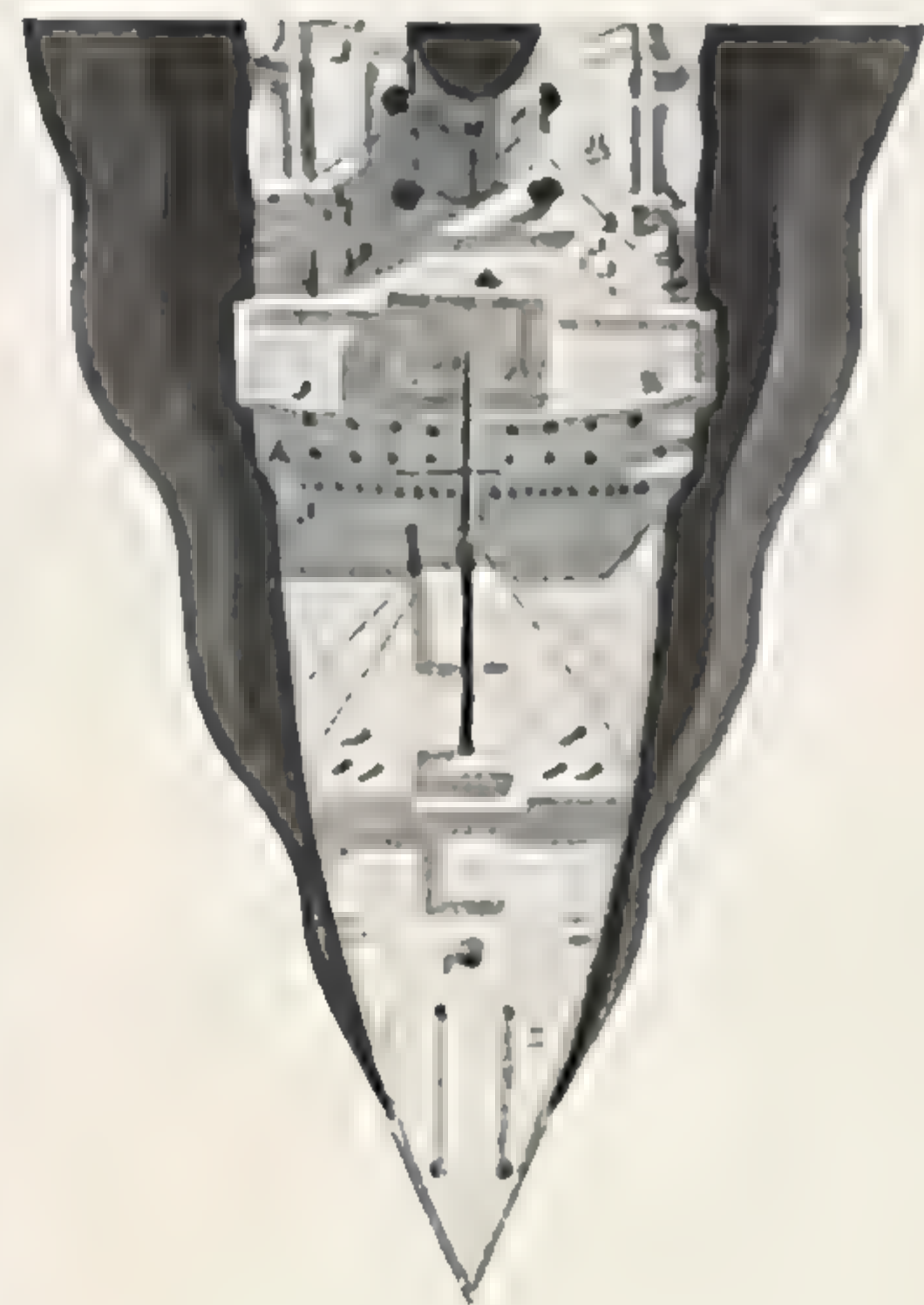
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**L**IGHT, air, gaiety, brilliance—the House of Schiaparelli. Black-and-white with vivid colour accents, modern and slightly nautical—this is one's first impression of this Paris house. Shiny black patent leather curtains against white walls; black wooden furniture with comfortable hammocky cushions; heavy ropes slung from iron rings against the walls, over which hang gaily coloured scarfs. A map of the Basque coast traced in vivid blue and green on one of the white walls. Here, Elsa Schiaparelli receives you as frankly and charmingly as though you were a guest in her own home. She is young, small, with a slight, lithe figure, smoothly parted dark hair, large thoughtful eyes in a slim oval face, and a humorous mouth. She is Italian, but speaks French and English perfectly, and with equal fluency.

Yes, she planned all the decoration. Her own lovely apartment, on the boulevard Saint-Germain, achieves this same colour scheme. She loves black-and-white and never wears anything else herself. She goes everywhere, knows everybody, follows all the artistic activities of painting, sculpture, music, and the theatre. She is a smart figure in the cosmopolitan world of Paris and an indefatigable worker—a poetess in her 'teens, a comrade of artists. Busy, quick, versatile, and imaginative, how did she happen to turn her talents to dressmaking? It was almost an accident; she made clothes because people wanted them and insisted on them. After her marriage, she lived for six years in New York, mixing with all the young writers and painters and never dreaming of business. Still, unconsciously, she gleaned something from the busy, vital city that has been of use to her since: an understanding of the American woman, her needs in clothes, and her point of view.

On her return to Paris, where she settled in the rue de l'Université, she made for herself the first of her now famous hand-knit sweaters. All her friends clamoured for them at once, and soon the world, in search of these sweaters, was making a path to her door. Before she knew it, she had a business on her hands, employing more and more women to knit for her. When the opportunity came to rent a top floor in a business building, rue de la Paix, Madame Schiaparelli took it, living there and utilizing part of the apartment for showrooms and workrooms. She engaged several cutters and fitters and took to dressmaking seriously, creating at first only tweed skirts and jackets to harmonize with her sweaters or simple woollen sports ensembles that were new and unusual looking.

Hampered by none of the dressmaking traditions and possessing a strong sense of colour, as well as many ideas, Madame Schiaparelli made a bold attack on fabrics. The conventions of cut held no restraint for her, rather were they something to be ignored in her avoidance of the banal. Her artistic equipment stood her in good stead, and the result was smart, unusual, individual clothes that have a practical side, as well, and no stigma of eccentricity. She creates all her models herself and supervises her salons, where she is usually to be found working in her studio or attending a fitting. Simple and direct, she shrouds herself in no mystery and is interested in all the daily routine of the business, as well as in the creative end.

Her greatest gift is her originality and abundance of ideas. These she translates (Continued on page 140)





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## NEWS ITEM:

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The growing-ups are setting the style-pace for the grown-ups this "cotton season." You get a fashion lesson just by watching little girls. They usually wear Everfast dimity or flowered prints the summer through and look as fresh and cool and jaunty as a daisy with the dew on! Everfast Fabrics have always been favorites for children's wear because they do-up so nicely and never fade. This year the patterns are prettier than ever and such great children's fashion-furnishers as Best & Co. are featuring Everfast frocks for girls and little broadcloth or poplin suits for brother. You can buy styles similar to those pictured, at the best shop in your own city. Look for the Everfast name on the selvage of yard goods and on the label in ready-made frocks. Behind it is this famous GUARANTEE: "If any Everfast Fabric fades, for any reason whatever, we will refund not only the purchase price of material but the making cost of the garment as well." N. Erlanger, Blumgart & Co., Inc., Everfast Division, 57 Worth Street, New York City.

# Everfast Fabrics





Left to Right  
Patou's new square-crowned sailor—fashioned of Yovacell straw.  
After Reboux a hat of transparent "Crystale" straw in black, trimmed with pastel taffeta.  
Hand-ironed Baku after Marcelle Lely.  
After Descat, hat of Rofette straw with tri-color trim.  
From Suzanne Talbot, a new chic off-the-face model of Viscamat straw.



Canton crêpe suit after Claire Any with piqué blouse and scarf of regimental stripes.  
Also from Claire Any—a printed crêpe suit in three-tone combinations.



Chiffon evening dress after Molyneux in a variety of new prints. Separate jacket.

Canton crêpe evening dress after Lanvin with jacket of contrasting color.



Irene Dana's canton crêpe dress with lingerie touches and separate Eton jacket.  
Canton crêpe dress with separate Eton jacket after Marcel Rochas.

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## SOCIETY

### BIRTHS

#### NEW YORK

**Crisp**—On February 28, to Mr. and Mrs. Van Devanter Crisp (Martha M. Ottley), a son, Van Devanter Crisp, junior.

**Gilbert**—On March 11, to Mr. and Mrs. Francis Bacon Gilbert (Clara Barclay Onativia), a daughter, Madeleine Gilbert.

**Hawkins**—On February 26, to Mr. and Mrs. Dexter Clarkson Hawkins (Evelyn Byrd Eliot), a daughter, Evelyn Byrd Hawkins.

**Moffat**—On February 28, to Mr. and Mrs. Abbot Low Moffat (Marion Adams), a daughter.

**Potter**—On March 6, to Mr. and Mrs. Richard M. B. Potter (Julia Shanley), a son, Clifford Bucknam Potter.

**Richardson**—On March 8, to Mr. and Mrs. David Rait Richardson (Barbara Belcher), a son, David Rait Richardson, third.

**Stires**—On March 6, to Mr. and Mrs. Hardwick Stires (Ellen Greenough), a daughter.

**Strauss**—On February 28, to Lieutenant Elliott B. Strauss, U. S. N., and Mrs. Strauss (Lydia Archbold), a son.

#### MONTREAL

**Toler**—On March 5, to Mr. and Mrs. Henry Pennington Toler, junior, (Ethel Jarvis), of Montreal, Canada, a son, Henry Pennington Toler, third.

#### PHILADELPHIA

**Klapp**—On March 5, to Mr. and Mrs. Edward M. K. Klapp (Vivienne Bartlett), a son, Edward M. K. Klapp, junior.

**Price**—On March 8, to Mr. and Mrs. Burton Scott Price (Martha Viguers Ludlow), a daughter, Deborah Ludlow Price.

**Scully**—On March 2, to Mr. and Mrs. C. Alison Scully (Elizabeth Williams), a son, John Alison Scully.

### DEATHS

#### NEW YORK

**Ramsdell**—On March 10, Thomas Titus Ramsdell, of Buffalo, New York.

#### BALTIMORE

**Cotton**—On March 11, Joseph P. Cotton, husband of Jessie Child Cotton.

#### BOSTON

**Fearing**—On March 3, Harriet Travers Fearing, mother of George R. Fearing.

**Howe**—On March 2, Henry Saltonstall Howe, father of Henry Howe, of New York.

#### PHILADELPHIA

**Garland**—On March 1, the Right Reverend Thomas J. Garland, husband of Elizabeth McKibbin Garland.

### ENGAGEMENTS

#### NEW YORK

**Barstow-Long**—Miss Elizabeth Kellogg Barstow, daughter of Mr. and Mrs. George Eames Barstow, junior, to Doctor Jerome Pillow Long, junior, son of Mr. and Mrs. Jerome Pillow Long, of Memphis, Tennessee.

**Gay-Griscom**—Miss Sophie Gay, daughter of Mr. and Mrs. William Otis Gay, of New York and Southampton, Long Island, to Mr. Bronson Winthrop Griscom, son of Colonel Lloyd C. Griscom, former Ambassador to Italy, and the late Elizabeth Duer Bronson Griscom.

**Gray-Ives**—Miss Cecelia Gray, daughter of Mr. and Mrs. John Lathrop Gray, to Mr. Edward Carter Ives, son of Mr. and Mrs. Harry Candee Ives.

### ENGAGEMENTS—Continued

**Harvey-Thistleton-Smith**—Miss Mary K. Harvey, of London, England, niece of Mrs. John E. Berwind, of New York, to Lieutenant Geoffrey Thistleton-Smith, R.N., of England.

**Tew-Hinton**—Miss Penna Tew, daughter of Mr. and Mrs. William H. Tew, to Mr. Longstreet Hinton, son of the Reverend Charles W. Hinton and Mrs. Hinton, of Locust Valley, Long Island.

**Watjen-Rockefeller**—Miss Paula Watjen, daughter of Mr. and Mrs. Alexander W. Watjen, to Mr. John Sterling Rockefeller, son of Mrs. William G. Rockefeller.

#### BALTIMORE

**Robbins-Nelson**—Miss Suzanne Le Page Robbins, daughter of Mr. and Mrs. Harre Robbins, to Mr. George Morrison Coates Nelson, son of Mrs. Coates Nelson and the late William Marbury Nelson.

#### BOSTON

**Maude-Rice**—Miss Sheila Cornwallis Maude, daughter of Captain Anthony F. Maude and Mrs. Maude, of Dublin, Ireland, to Mr. George T. Rice, son of Mrs. Robert F. Herrick.

**Newhall-Churchman**—Miss Eleanor Newhall, daughter of Mr. and Mrs. Daniel A. Newhall, of Philadelphia, to Mr. Wain Morgan Churchman, junior, son of Mr. and Mrs. W. Morgan Churchman, of Penlyn, Pennsylvania.

#### CHICAGO

**Lee-Graham**—Miss Jane Lee, daughter of Mr. and Mrs. T. George Lee, to Mr. William Edward Graham, son of Mr. and Mrs. Ernest R. Graham.

#### NEW ORLEANS

**Hardie-Fenner**—Miss Flora Sanders Hardie, daughter of Mrs. Eben Hardie, to Mr. Darwin Schriever Fenner, son of Mr. and Mrs. Charles E. Fenner.

**Shepherd-Pond**—Miss Harriet Louise Shepherd, daughter of Mrs. Sidney Clarke Shepherd, of Memphis, Tennessee, to Mr. Harry Searing Pond, junior, son of Mr. and Mrs. Harry Searing Pond.

#### PHILADELPHIA

**Bailey-Laughlin**—Miss Louise Bailey, daughter of Mr. and Mrs. James B. Bailey, to Mr. Thomas Irwin Laughlin, son of Mrs. Henry F. Lippitt, of Providence, Rhode Island, and the late Thomas K. Laughlin, of Pittsburgh.

#### SAINT LOUIS

**Steedman-Baldwin**—Miss Almira Steedman, daughter of Mr. and Mrs. Edwin H. Steedman, to Mr. Richard Baldwin, son of Mr. and Mrs. L. Warrington Baldwin.

#### SAN FRANCISCO

**Shelly-Detrick**—Miss Thelma Shelly, daughter of Mr. and Mrs. H. O. H. Shelly, of Saratoga, New York, to Mr. Bowie Detrick, son of Mrs. Bowie Detrick.

### WEDDINGS

#### NEW YORK

**Bilkey-Frelinghuysen**—On March 20, at Saint James's Church, Mr. Henry Edward Bilkey, son of Mrs. Charles Bilkey, of Dodgeville, Wisconsin, and Miss Emily Brewster Frelinghuysen, daughter of Mr. and Mrs. Joseph S. Frelinghuysen.

(Continued on page 53)

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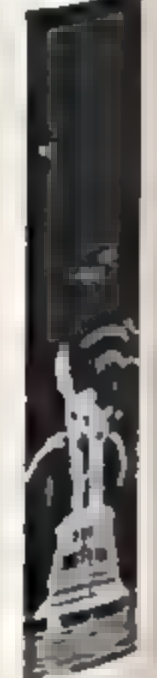
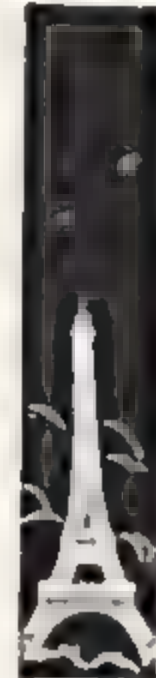
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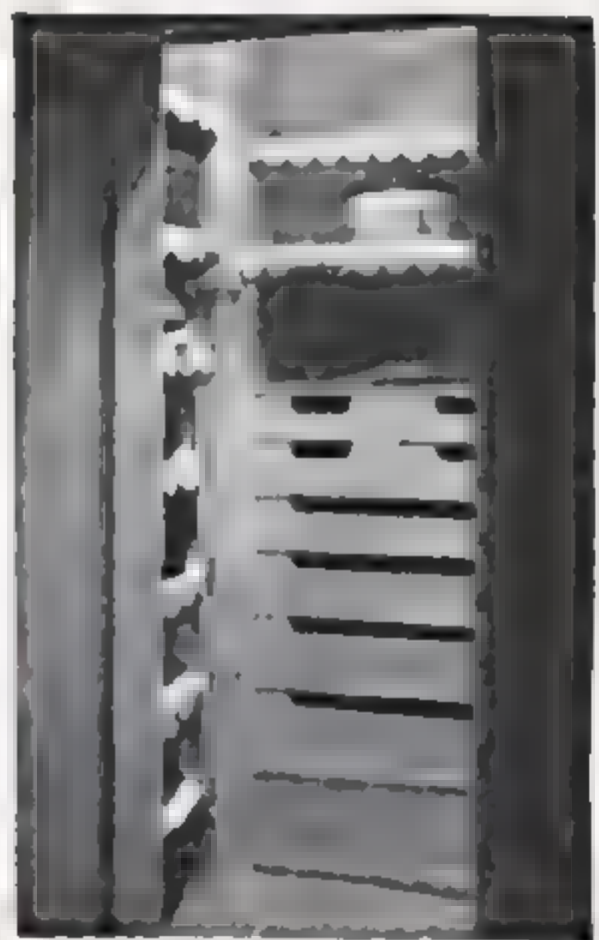
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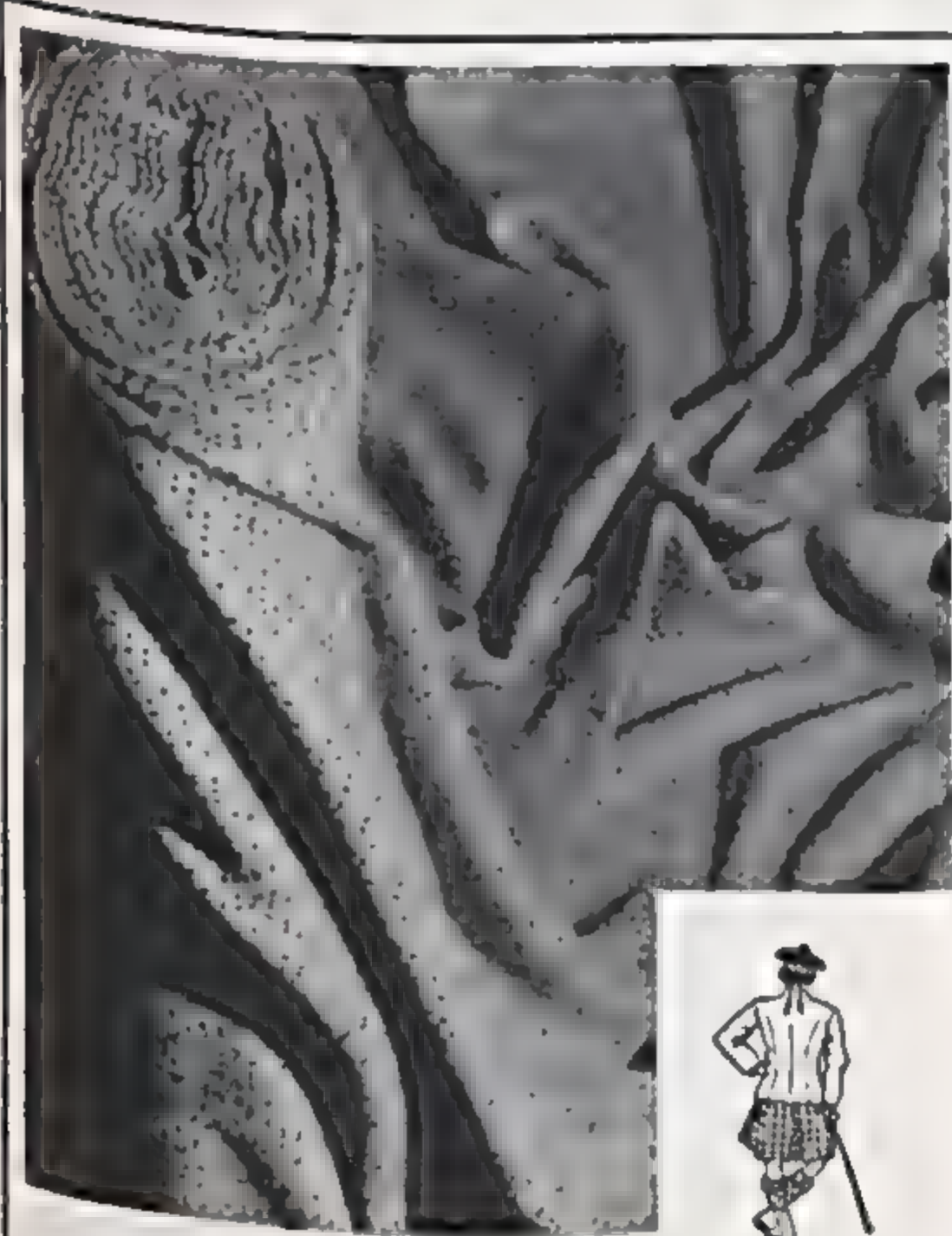
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## SOCIETY

(Continued from page 52)

## WEDDINGS—Continued

**Hamilton-Walker**—On March 28, at the Church of the Resurrection, Mr. Frederick Johnson Hamilton and Miss Olivia Walker, daughter of Mrs. J. Graham Walker.

**Mansbridge-Mullan**—On April 10, Mr. Frederick Ronald Mansbridge, son of Mr. George Frederick Mansbridge, of Hertfordshire, England, and Miss Georgia Saint Clair Mullan, daughter of Mr. and Mrs. George Vincent Mullan.

**Mulford-Graham**—On March 11, Mr. Vincent S. Mulford and Mrs. Eleanor Belmont Graham, daughter of Mr. and Mrs. Rudolph Degener.

**Starke-Meagher**—On March 27, Mr. Hamilton Jackson Starke, son of Mrs. William Starke-Belknap, of Oscawana-on-Hudson, New York, and the late Albert Gustav Starke, and Miss Mildred Meagher, daughter of Mrs. James H. Snowden.

**Thayer-Cogswell**—On March 28, Mr. Sigourney Thayer and Miss Mary Van Rensselaer Cogswell, daughter of Mr. and Mrs. Cullen Van Rensselaer Cogswell.

**Thompson-Hamilton**—On March 5, Mr. Hobart Warren Thompson, junior, son of Mr. and Mrs. Hobart Warren Thompson, and Mrs. Lenore Jackson Hamilton, daughter of Mr. M. Roy Jackson.

## BALTIMORE

**Wilson-Matthews**—On April 8, Mr. John Sawyer Wilson, third, son of Mr. and Mrs. John Sawyer Wilson, second, and Miss Fannie Scott Matthews, daughter of Mr. and Mrs. Marsh Matthews.

## BOSTON

**Binney-Sturtevant**—On April 15, Mr. Horace Binney, junior, son of Mr. and Mrs. Horace Binney, and Miss Constance Sturtevant, daughter of Mr. and Mrs. Edward Sturtevant.

**Kip-Hastings**—On March 7, Mr. Hendrik Kip, son of Mr. and Mrs. Elbert S. Kip, of Morristown, New Jersey, and Miss Virginia Hastings, daughter of Mr. and Mrs. Francis Hastings.

**McGregor-Hopkins**—On April 6, in the Arlington Street Church, Mr. Robert Gardner McGregor, junior, son of Mr. and Mrs. Robert Gardner McGregor, of New Rochelle, New York, and Miss Mary McMurtrie Hopkins, daughter of Mr. and Mrs. James C. Hopkins.

## CLEVELAND

**Beidler-Large**—On April 10, in Trinity Cathedral, Mr. Howard Tait Beidler, junior, son of Mr. and Mrs. Howard Tait Beidler, and Miss Helen Large, daughter of Doctor Second H. Large and Mrs. Large.

## DETROIT

**Vogel-Booth**—On March 3, at Copenhagen, Denmark, Mr. William Dickerman Vogel, son of Mrs. Guido C. Vogel, of New York, and Miss Virginia Booth, daughter of Mr. and Mrs. Ralph H. Booth.

## LOS ANGELES

**Smith-Weaver**—On February 27, Mr. Edgar Tevis Smith and Miss Sylvia Titian Weaver, daughter of Mr. and Mrs. Sylvester Weaver.

## WEDDINGS—Continued

## NEW ORLEANS

**Burton-Pool**—On March 3, at Saint Andrew's Episcopal Church, Mr. Lucius Kolb Burton, son of Mr. and Mrs. Joseph Paxton Burton, and Miss Elizabeth May Pool, daughter of Mrs. Leonidas Pool and the late Leonidas Pool.

## PITTSBURGH

**Pellenc-Kier**—On March 9, in Paris, France, Baron Jean Pellenc, son of the late Baron General André Pellenc, and Miss Frances Myler Kier, daughter of Mr. and Mrs. Frank J. Kier.

## SAINT LOUIS

**Hallett-Hoblitzelle**—On April 6, at the Church of Saint Michael and Saint George, Mr. Ellis Archer Hallett, junior, son of Mr. and Mrs. Ellis Archer Hallett, and Miss Elizabeth Hoblitzelle, daughter of Mr. and Mrs. William E. Hoblitzelle.

**Simmons-Ford**—On April 15, Mr. Edward C. Simmons, second, son of Mrs. Wallace D. Simmons, and Miss Jean Wright Ford, daughter of Mr. and Mrs. James L. Ford, junior.

## WASHINGTON

**McCall-Ridsdale**—On March 5, Mr. Donald Fenton McCall, of New York City, son of Mr. and Mrs. Donald M. McCall, of Muskegon, Michigan, and Miss Betty Ridsdale, daughter of Mr. and Mrs. Percival S. Ridsdale.

## WEDDINGS-TO-COME

## NEW YORK

**Drexel-Cram**—On May 5, Miss Edith Kingdon Drexel, daughter of Mr. and Mrs. Anthony J. Drexel, junior, to Mr. Henry S. Cram, son of Mr. and Mrs. J. Sargeant Cram.

## BALTIMORE

**Nelson-Longstreth**—On June 20, Miss Laura Lloyd Nelson, daughter of Mrs. William Marbury Nelson, to Mr. William Church Longstreth, son of Mrs. William M. Longstreth.

## PHILADELPHIA

**Colahan-Phillips**—On May 27, in the Protestant Episcopal Church of Saint Martins-in-the-Fields, Miss Elizabeth P. Colahan, daughter of Mr. and Mrs. Arthur C. Colahan, to Mr. William M. Phillips, son of Mr. and Mrs. Clifford S. Phillips.

**Cooke-Cheston**—On April 17, in Saint Thomas's Church, Miss Bessie Lewis Cooke, daughter of Mr. and Mrs. George J. Cooke, to Mr. James Cheston, fourth, son of the late Doctor Radcliffe Cheston.

**Harris-Stevens**—On April 25, Miss Elizabeth H. Harris, daughter of Mr. and Mrs. George B. Harris, to Mr. Richard Kingsbury Stevens, son of Mr. and Mrs. Frank A. Stevens, of Merion, Connecticut.

**Taylor-Knight**—On June 13, in the Huntington Valley Chapel, Meadowbrook, Miss Mary Hare Taylor, daughter of Mrs. Hollinshead N. Taylor, to Mr. R. Barclay Knight, son of the late Right Reverend Edward J. Knight and Mrs. Knight, of Trenton, New Jersey.

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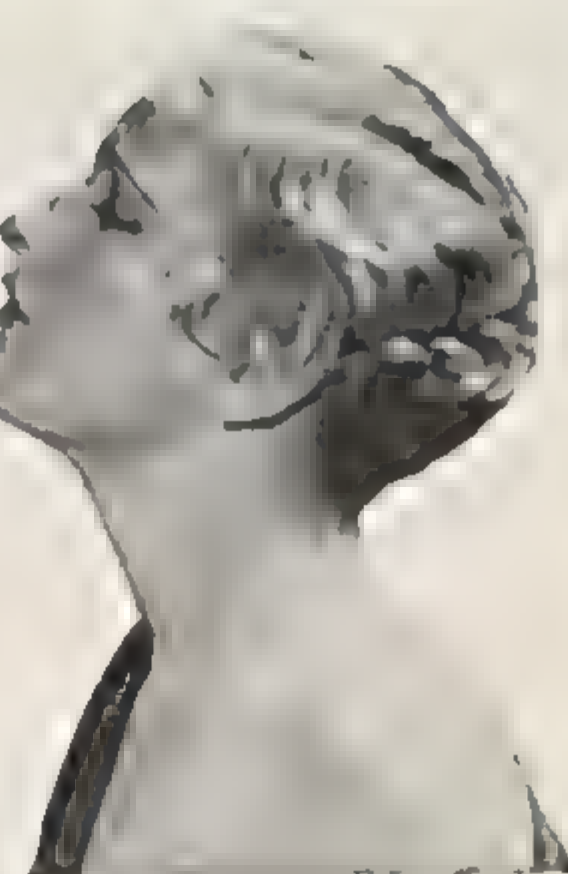
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NEW YORK



V O G U E

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PARIS FASHIONS

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PARIS FASHIONS

The Jury for America . . . . .	58-61
Shoulders Are Put under Cover . . .	62
Three Successes—One of Cotton . . .	63
Pyjamas Climb a Step Higher . . . .	64
Négligés Come Down to Dinner . . .	65
Show Your Dress Frankly . . . . .	66
The Newest Collars . . . . .	67
Chromatic Chords in Colour . . . . .	74-75
Chanel's Famous City-Country Suits .	82-83
Either Plain or Printed . . . . .	84-85
The Figure—Then the Frock . . . . .	92
Good Form . . . . .	93-95

NEW YORK FASHIONS

Vogue's-Eye View of the Mode . . . .	57
Dyed and Natural Panamas . . . . .	73
Country Clothes for Modern Travel . .	76-77
Personality + 1931 = Pyjamas . . . .	78-79
Unexpected Contrast in Shoes . . . . .	80-81
Outwitting the Calories . . . . .	86-87
Dressing Down . . . . .	89
Put Extravagance on the Spot . . . . .	96-97
Vogue's Fashion Film . . . . .	98
Tips on the Shop Market . . . . .	99
Designs for Practical Dressmaking . .	104, 106, 110, 112, 114

SOCIETY

Society . . . . .	52-53
Mrs. Francis H. McAdoo and Mrs. Robert H. McAdoo . . . . .	88

VARIETY

The House of Schiaparelli . . . . .	48
My Costumes . . . . .	68
Musical Echoes . . . . .	69
Pan-America . . . . .	70-72
Portraits of Children . . . . .	90-91
Modern Rugs . . . . .	100-101
Come into the Kitchen . . . . .	102-103, 124
On Her Dressing-Table . . . . .	108
Seen on the Stage . . . . .	112d
On the Riviera . . . . .	112f, 136-140
Prayer-Sticks and Two-Gallon Hats . .	146-152
What They Read . . . . .	154-158

ADVERTISING SECTIONS

Travel . . . . .	33-41
Shoppers' and Buyers' Guide . . . . .	44
Schools . . . . .	45-47
French Shops . . . . .	48-49
American Shops . . . . .	52-53

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THERE ARE THREE VOGUES  
AMERICAN, FRENCH, AND BRITISH

Edna Woolman Chase, Editor-in-Chief

Carmel Snow—Editor of American Vogue  
Michel de Brunhoff—Editor of French Vogue  
Alison Settle—Editor of British Vogue



# MOTHER

## *Her Day, May 10<sup>th</sup>*

The West's tribute to Motherhood—"The Pioneer Woman" by Bryant Baker, at Ponca City, Oklahoma.  
© Reinhardt Galleries

Mother is really a young girl at heart. Whether she be eighteen or eighty, on her day give her gifts you would a debutante.

We suggest Whitman's Sampler—from the 17-ounce package all the way up to the great five-pound box. It is a gift of charm and sentiment, yet ultra modern, with a touch of auld lang syne.

The Sampler will please any mother. We have dressed it for Mother's Day with a greeting card on the 17-ounce and the two-pound sizes. Look for it in the stores that display the Whitman's signs.

For name of nearest dealer look under "Whitman's" in Bell Telephone Classified Directory. Any telegraph office will take your order with cash for Whitman's Candies, transmit the order by wire, and deliver the desired variety by uniformed messenger anywhere in the United States.

Give

*Whitman's*  
Chocolates  
and Confections

### *Salmagundi*

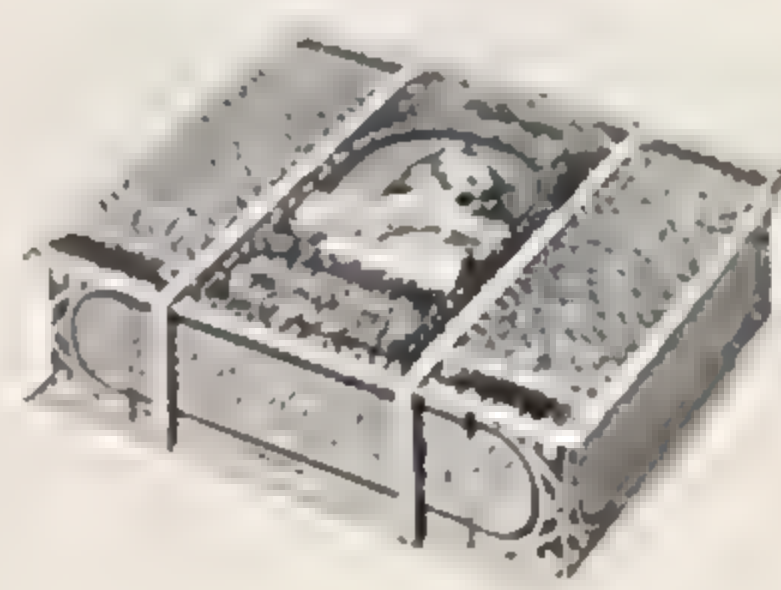
A favorite Whitman assortment in a charming art metal box, enjoyed long after the chocolates are eaten.

### *Prestige Chocolates*

Whitman's de luxe assortment of hand-made chocolates packed in a beautiful metal box of unusual shape.

### *Mother's Day Package*

Another delightful assortment of Whitman's, with a handsome carnation especially to celebrate Mother's Day.







## VOGUE'S-EYE VIEW OF THE MODE

WHAT is it that makes a woman in last spring's clothes look dull? Her colours are too tepid. She seems all washed out beside the screaming reds and emerald-greens of the fashion palette of this year. Her little white collars and cuffs are not strong enough accents. Her dresses fairly cry out loud for bolder and larger areas of clear chalk-white. Her clothes should be more fitted to the form and belted instead of tied. Her neck looks fussy, lined up beside the smart, flat neck-lines of to-day.

Her shoulders seem too bare in the evening, beside sophisticated shoulders covered with jackets, tiny sleeves, or scarfs. Her white string beret needs to be pushed further back on her head, and her eyes would be smarter if they were made up with discretion. She shouldn't always break the line of her neck with a choker, because it is occasionally refreshing to leave it bare. She needs more pyjamas that look like skirts, and she needs to get the habit of wearing them here, there, and everywhere with more *joie de vivre*.

She should have at least one pair of short white gloves to pull on with her white evening gown. Her beige day gloves are retrospective, and you notice their dulness beside hands wearing black, brown, white, or navy-blue. They fit too tightly; they are too genteel; they haven't half the chic of these coarse, loose affairs with visibly stitched seams. And, lastly, she is too stiffly corseted. Her figure is far, far too much like a tube. She must get herself into the new uncorsetlike corsets shown in the pages that follow. She must not be ashamed to show the natural curves of her body. She is definitely in need of more bust.





## COCKTAIL BY JEAN PATOU

• A striking likeness by Carl Erickson of the great man himself, at the bar which he has installed at the end of his Paris salons as first aid to clients in the melancholy throes of first fittings. The liquid creation is his own "Le Patou Cocktail." The material one also is his, "Cocktail Dry," a brown-and-white tweed ensemble



# THE JURY FOR AMERICA



SITTING IN JUDGMENT AT THE PARIS

## OPENINGS WITH THE HAWK-EYED BUYERS

**G**ENIUS always seems a little mad. At the time of the Openings, the French designers share this madness. Spring and autumn, theirs is one of the most exciting métiers in this modern world. Into the terrific suspense of Paris at Opening time—the suspense of a court-room awaiting a verdict—comes another 1931 prodigy—the American Buyer. But that, as the French would say, is quite another pair of sleeves.

Like the couturiers, the Buyers have a certain genius of their own, an insight that seems unreal in its sureness. Theirs is the power of judgment. They are the jury for America, deciding the fate of the fashions that Paris launches every new season.

Enter the Buyer. She arrives in Paris some Monday morning, and you'll be first conscious of her presence at the Ritz at noon. It would be Monday—that's the most interesting day in the dining-room. The Ritz Alley, the Grill and the Bar, which have been sombre and still (what with every one away at Saint Moritz or Taormina or Cairo), will be suddenly lively with people and with talk. The entire place will seem to have straightened its shoulders and taken a deep breath; there will be an air of something going on.

From then on, you'll run into her wherever you go—at Monseigneur on Friday (Friday is the smartest night there), at Bricktop's just at the hour when young Parisites stop by to hear Louis Cole sing. Dining at the Michodière, or back of the double-deck pianos at the Ange Bleu. Everywhere.

But this is no travelling salesman's junket—this two weeks of the fashion Openings. Continue this game (if you have the strength), to Follow the Buyer. Be up at seven (twice as difficult in Paris as any other place in Christendom); dive into your smartest clothes (though mind you don't look as though you'd dived; you mustn't appear flurried); set a day's plan with her *commissionnaire* and be at Lelong's sharp at nine to place orders on the collection seen at eleven last night. Rush to Suzanne Talbot's at

ten, to O.K. yesterday's purchases—but only for a half-hour—quickly—, be at Goupy's at quarter to eleven, or the door will be locked.

Philippe's for luncheon. Order spinach and tea (though you'd adore their especial American treat of chicken hash, remember you can't be drowsy in the afternoon). Take quick census of the fashion Fords at near-by tables—Chanel No. 714, the black jersey with piqué collars and cuffs; Lelong's "Talisman" with the lacing of white grosgrain ribbon; Vionnet's cape-dress with the plaid silk scarf. Patou's next, but hurry, hurry (better walk; with those new one-way streets and the new traffic gendarmes with spats on their sleeves, a taxi would take hours), to have a few minutes en route at Agnès's across the street. On and on. You'll find yourself at ten-thirty, or perhaps midnight, mulling over woollens at Vionnet's, trying to feel for some thin weave that will help those circular coats make *les Américaines* look as thin as spindles.

Ah, *enfin!* Home and rest. Rest? Never. Stop just a moment at Frisco's, so that to-night's cable may authentically say, "Three out of every four Frenchwomen wear diamond bracelets, but no necklaces—saw two of Augustabernard's No. 279, the white crêpe satin with tight cap sleeves—evening gloves here mostly black or white, none more than twelve-button in length."

Follow the Buyer. Follow her thinking, which is a jumble (though an ordered jumble) of clothes for Long Island dinners, for Park Avenue luncheons, for Fifth Avenue shopping; clothes for Junior Leaguers, clothes for college girls, and for young women in business; clothes for mod-





TWO AUGUSTABERNARD MODELS FROM ALTMAN • LOUISEBOULANGER

• It's enigmatic—this Augustabernard blue wool dress, "327." From the front, it's a suit; from the back, a dress. The blouse is made of grey-white crêpe romain

• The gesture of this lady shows that what you thought was a cape is really a sleeve. This is Augustabernard's dress, "343," of brown-and-beige crêpe marocain

• New and wholly unexpected is the printed shantung of this Louise-boulanger's ensemble, "572." The small, scattered pattern is set down on a white ground

ern scheming *jeunes filles*, who must at all costs look demure, clothes for spinsters who must at all costs look just a bit wicked; clothes that can not be copied by every one else, and other clothes that will be easy to copy in quantity; clothes that will be new and exciting, but not funny and excited; clothes that will look expensive and cost little (*très satin*, the French call them), and clothes that hide their beauty for the few initiates who recognize fine fabrics and adroit craftsmanship; clothes that will sell and become a nation's standard equipment.

The task is grotesque, immense; the results are grotesquely accurate. There is nothing hectic nor violent in the entire process. The Buyer *knows*, whether by training or intuition or some God-given flair, but *knows* the good. She can put a dress "on the spot" or, like Jimmy Durante, make a star of it, at practically a glance. Spend three months at your leisure, mauling over any one of the Paris collections; you'll finish by choosing the very colours and

fabrics and lines the Buyer picks by a few swift looks at forty collections in twelve days or so.

It's uncanny, like a magnet. It has nothing to do with her own personality, with her own habits of dress, with her background. She may wear orchids and mink on boat-trains, but the travelling-clothes she'll bring home for you will be correct tweeds. (It's the old case of the shoemaker's daughter.) She may be a frail thing, not far out of college, with a few years of Paris schooling behind her, but she'll know just the one dress out of a collection of four hundred that will be practical for the woman who hopes to conceal her voluminous bulges. She may be a world-wide authority on fashion and factories, with a country-wide business to account for, yet she can find time to help choose a few individual frocks for a niece who travels to Paris with her, "just to get clothes to look pretty in." Above all, she never goes on the hypothesis that too many Cooks spoil a trip. She is eager to know every (Continued on page 142)





MOLYNEUX—HOLLANDER • MOLYNEUX—FRANKLIN SIMON • AUGUSTABERNARD

• The cool grey Place Vendôme, these days, is one dash of white after another. There's Molyneux's white silk-and-wool belted jacket, "83," (left), worn with black

• This internationalist chose her suit because it was a perfect background for a white hat and gloves. It's Molyneux's divinely slim, fitted blue woollen tailleur, "19-29"

• More white—an entire dull crêpe dress of it, under that plain, straight alpaca coat which every one is lauding to the skies—Augustabernard's "354"

## MORE AND MORE WHITE





CHANEL MODELS FROM BERGDORF GOODMAN

## SHOULDERS ARE PUT UNDER COVER

• Cover up your shoulders—urges Chanel—and she manages it by making half of her dresses break into scarfs. Her white satin dress, “661” (left), has a scarf that forms the entire bodice. Her pink chiffon, “664” (right) breaks into a huge scarf in back, which forms a shawl or sleeves. Note the new absence of necklaces





CHANEL MODELS—TWO AT RIGHT FROM BONWIT TELLER

• Chanel gave the world three pleasant surprises in these dresses. Reading from left to right are an absinthe-green chiffon, "656," definitely stressing the body; an informal dress of beige lace, "745"; and—most startling of all—"578," a formal evening dress of cotton—made of tucked apricot-rose organdie

### THREE SUCCESSES—ONE OF COTTON





HOYNINGEN-HUENÉ, PARIS

AUGUSTABERNARD—BENDEL

## PYJAMAS CLIMB A STEP HIGHER

• There's no stopping pyjama progress. Its latest step up in the world is this beige-and-black lace pyjama-dress, "339," which would pass for a dress except from the knees down. You'd wear it to an evening party in a private house, except when you're expected in full dress. The jewels are Boucheron's. Mrs. Nada Ruffer posed





AUGUSTABERNARD—SAKS-FIFTH AVENUE

HOYNINGEN-HUENÉ, PARIS

• You'd mistake it for a magnificent evening coat wrapping its wearer from head to heels. It's a negligé—Augustabernard's "421," formal enough for dinner—and only its length and the wing-like drapery of the sleeves keep it in the home. The satin is in that cool icing-white shade. Mrs. Nada Ruffer wears it

## NÉGLIGÉS COME DOWN TO DINNER





BRUYÈRE MODELS FROM FRANCES CLYNE

**SHOW YOUR DRESS FRANKLY**

**OR COVER IT COMPLETELY**

The new coats do one of two things. They frankly disclose your dress—like Bruyère's beauty, "Chauve Souris," of navy-blue wool, which hangs straight and open and has a flat neck-line. Or they envelop you and your dress completely—like Bruyère's "Pontilleux"—that beautifully cut beige wool coat at the right





SCHIAPARELLI MODELS; "918" FROM BEST

Here are two of the new necklace scarfs—Schiaparelli's really brilliant invention. On her coal-black wool suit, "918," the necklace of snow-white marocain almost swallows up the jacket. On her marvellous spongy black wool coat, "885" (right), the white ermine necklace slips off if you want a collarless neck

**THE NEWEST COLLARS ARE  
DRAPED LIKE NECKLACES**





AS THE DUCHESS OF TOWER IN "PETER IBBETSON"

STEICHEN

# MY (COSTUMES

BY LUCREZIA BORI

THIS is the first article I have ever written, and I feel as nervous as I did when, as Micaela in *Carmen*, I walked out on the operatic stage in Rome and made my début dressed in my little home-made costume. Perhaps this début is even more nerve-racking, because then I knew at least that I had a voice, whereas in this case I am very dubious as to my literary qualifications!

I have been called "the best-dressed artiste on the operatic stage." This is very flattering and is, perhaps, a reputation which I do not deserve, but whatever success I have had in this branch of my profession has been due to very definite causes. To make this clear, I must, in my mind's eye, travel far back—oh, so far back it almost makes me feel like an old lady—to those early years when, as a little girl in a convent, I was receiving the typical education accorded to the children of good families in Spain. In addition to the ordinary instruction in history, geography, mathematics, and languages, great emphasis was placed on teaching sewing, embroidery, and even lace making. I was always—and still am—fascinated by these occupations. (Sometimes, I still think I have missed my vocation.) Soon, I started making my own little hats and blouses. One day, I happened to see the Paris edition of *Vogue*, and I was

inspired to even greater sartorial (now isn't that a nice word, and I thought of it all by myself!) ambitions. I began to make my own linens, lingerie, tea-gowns, and street and evening dresses. In fact, outside of one or possibly two dresses which I bought each year from a big house in Madrid, I made all my clothes except my shoes and stockings. Of course, this wasn't only because it interested me. It was also necessary, if I wished to look chic and well dressed, for I was a poor girl and could not afford to buy the clothes which my fastidious taste drove me to desire.

Even after I was engaged for the opera, I was not content to make my début in a costume such as my means would allow, so I made myself the dresses which I wore in the very début I have already mentioned. It is rather amusing for me to realize that two years ago, when appearing as Micaela at the Metropolitan, I wore that same costume, and I am thankful to say that my temperance with chocolate cakes and baked potatoes showed practical results—I did not have to make one alteration in this same dress. Only, here in New York, I could not get the authentic shoes for the costume—the *espadrillas* which the Spanish peasant girls wear on all occasions except at their weddings or on Corpus Christi Day. So I went to a little (Continued on page 130)



# MUSICAL ECHOES

BY WILLIAM B. MURRAY

A DULL opera season provides the perfect setting for the début of a coloratura soprano. Lily Pons was this season's jewel in a Metropolitan setting. Her coming afforded the newspapers an opportunity for news and extravagant critical phrases. The opera-house had wisely fed public and press with no advance tales of achievement, and her début fell at a time when the critics were bored with the normal succession of routine operas and familiar voices. They did not go to verify suspicions, as they certainly did in the case of one Marion Talley. Not since Campanini presented Galli-Curci to an unsuspecting public has the press been caught so unawares.

The little French girl is a romantic figure. Chance, that inevitable agent in the career of all successful musicians, carried Giovanni Zenatello into the opera-house that graces the little town of Montpellier, and, there, he and his wife, the Hammerstein Carmen, Maria Gay, heard the unknown Pons. They carried the message of her potentialities to Mr. Gatti-Casazza and, on his promise to give the lady serious consideration, they gambled on her passage to New York. That was a year ago. The audition was so favourably received that la Pons returned to France with contracts for opera, concerts, and phonograph records.

Lily Pons is not the perfect singer. That *summum bonum* is reserved for the future, but she is an excellent singer and should, unless all signs fail, develop into an artist of the first rank. She possesses the rare combination of a pretty face, a pleasing figure, and a voice of genuine lyric quality that can soar effortlessly into those altitudes of song where acrobatics reign supreme and audiences discard any longing for emotional reaction in sheer wonderment over the apparent solution of technical difficulties. Her success is sure to revive interest in the bravura repertory. She has sung, this year, Gilda, Rosino, Lucia, and Olympia in the "Tales of Hoffmann." The portent for coming seasons would indicate revivals of all the other old-fashioned favourites and a marvellous opportunity for the Metropolitan to extract from its storehouse refurbished costumes and antiquated scenery.

It has never done any good to complain over the shortcomings of the Metropolitan's staging. Audiences suffer their eyes to endure what would irrevocably disgrace any Broadway production, musical or dramatic. Possibly, they accept it all as a necessary evil of grand opera, yet there is not a self-respecting opera-house in Europe that would not be ashamed to offer its patrons what greets the eye in our august temple of song. (Continued on page 132)



CECIL BEATON

LILY PONS



© EDMUND HARRINGTON

ROSA PONSSELLE



# PAN-AMERICA

By Cecil Beaton

"EATING ambrosia on train from Palm Beach to Miami en route for Nassau. Hope all are fine at home." Nectar and ambrosia! What magic that picture post-card of a banana-tree takes upon itself when it arrives rather torn and battered at its destination six thousand miles away. On the post-card, we do not mention the stifling restaurant car, the peeling forehead and blistered shoulders, nor upon arrival at Miami would we admit that the gaiety is too overwhelming. "Come and try your luck at archery," they shout as we walk down the ocean front. "All the fun of the fair here." "Orange-juice produced in a scientific way; come and watch." "Buy a stuffed crocodile eating a reading lamp." There are souvenirs of Miami to be had by the million. The air is rent with the screeching of innumerable radios. It is Rudy Vallée week, and every gramophone is playing his disks. There are cabarets boasting colossal attractions by the score. The young man from whom we buy the tickets advises that we are doing badly to leave this place for Nassau, but on we go.

The lights of Miami sparkle in the dusk and soon disappear in the distance. The rustle of water is soothing. The boat surges outward. Rest. Peace. The evening is tropical, violet warm and violet soft. The electric fans are switched on to whirr at full speed. The cabin door is left wide open.



TRIPPERS IN CATHEDRAL SQUARE, HAVANA



A SUNDAY BULL-FIGHT IN MEXICO CITY

A terrific shouting of excited voices awakens us—"All right now, boes. All right now, boes." Little boats are weighed low with naked boys, as thin as snakes, shouting and gesticulating like mad monkeys. "All right now, boes," and some "boes" throw a coin into the transparent water, there is a wild scramble, and one monkey wriggles up from the deep triumphantly brandishing the money.

The luggage shoots down an impromptu-looking chute from the boat to the dock. It looks like a child's game with tea-trays on the stairs that the darky porters are playing, and they shout and laugh their gurgling laugh and seem amazed as each piece arrives safely on land.

Nassau. Past the huge Pink Hotel, we bowl up the little main hill that we come to know so well during our stay. Outside Government House, the coons are loitering in the widest of picture hats and sunbonnets. Dolly Vardens are worn in Nassau.

Our rooms are on the crest of the hill: iron bedsteads draped in festoons of mosquito netting, windows and doors heavily wired, everything bare and white like a laundry. We are staying at Polly Leach's boarding-house, which corresponds to the Cavendish Hotel in London. "Polly is a great character, a second Rosa Lewis," people explain her independence and casualness, and her establishment has attained a certain chic.

People dress for dinner at Polly's, but, to-night, it is deserted save for one table at which a lady is wearing long kid gloves. "Too bad—last night," they say "it was so gay, with Polly giving a large good-bye dinner for Lady Dufferin."

Lady Williams-Taylor, the Queen of Nassau, holds court at the Porcupine Club, which the guide-books tell us is "for swanky bathing and exclusive cocktails." There is considerable excitement about the latest arrivals. The news is spread over many drinks, for people are thirsty here when they return from their golf or fishing on near-by islands.





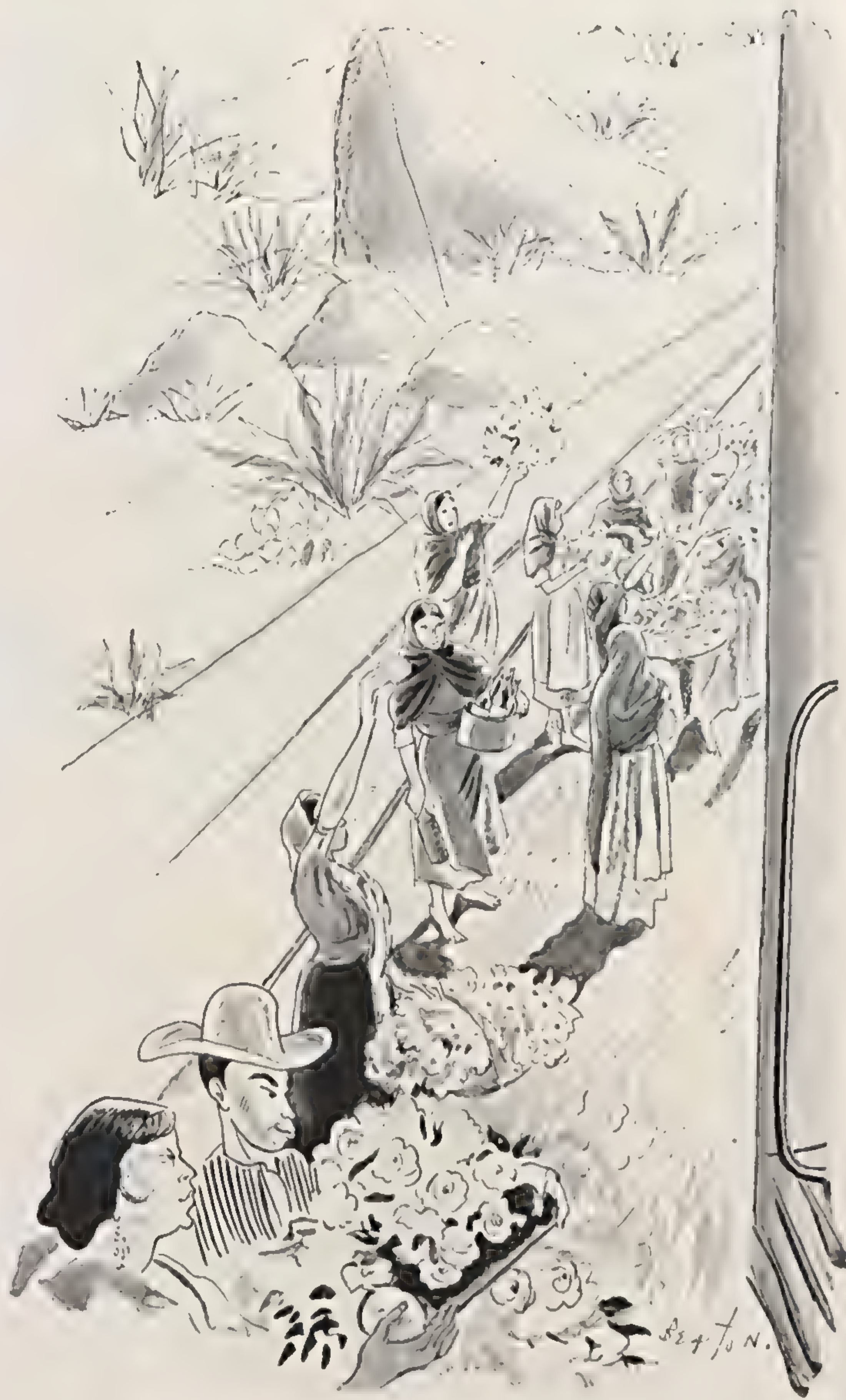
PICTURE HATS ARE WORN IN NASSAU

Now, the sun has disappeared, the sky becomes grey, only the sea remains vivid. A few enormous drops of rain fall, and soon the island is deluged. Picture hats are sodden out of shape, more drinks are ordered, every one becomes very nervy, tiffs develop into feuds, feuds take upon themselves the importance of wars, the whole island takes up sides. We eat mangoes; they are not quite ripe enough, and the shreds seem permanently lodged in our teeth. The rain pours relentlessly, and the bedroom is like the bedroom in the Somerset Maugham play, "Rain." Then the sea is emerald green, the sky sweet-pea mauve, the sand really white. The colour is amazingly like the travel posters that one has seen, but never believed in.

All too soon, we have to leave. The plane takes off from the water with a gigantic churning, whirring, and spraying. It soars higher and higher. The sea is emerald and transparent. Two young men sitting opposite are drinking champagne out of a bottle and are trying to spot the sharks below. They collapse—insensitive, thank goodness—and only regain consciousness when shaken by the steward at the end of the journey. We are back at Miami, but only long enough to see the new Marlene Dietrich film, for there is the Havana airplane to catch. En route to the airdrome, the baggage falls off the car at a sharp corner. The driver is very gay. We are not so gay.

One had, perhaps, imagined that Havana was a Palm Beach with a Cuban band produced solely for the benefit of American tourists. But, no! Spanish is spoken entirely, the town is completely Continental, possessing great character—and how one welcomes the solidity, permanence, and grandeur of the buildings, the excellence of the wine, food, and cigars.

To the tunes of the "Peanut Vender" and "Lady, Play Your Mandolin," the days slip by, and one eventually leaves with a grateful memory for so many delights, particularly



TRAVELLERS BUY MEXICAN WARES FROM THE TRAINS



for the beautiful baroque Cathedral and Cathedral Square, for the Ocean Drive, on which are, in a row, hundreds of completely perfect eighteenth-century palaces of magnificent elaboration, invention, and proportion. One remembers affectionately the attenuated Mrs. Harry Guggenheim, so gracious a hostess at the American Embassy, where mauve orchids grow on the trees in the statued garden.

One had so much enjoyed seeing in real life the "smart" Cuba forever portrayed in musical comedy, the vividly coloured beach clubs, the Casino, so unusually immaculate, the magnificent National Hotel, the night-clubs with naked tummies writhing in the ecstasy of the Rumba dance. The dinner-parties had been very gay, with Mrs. Grant Mason, wearing the longest earrings of all, excited about the arrival of the English Princes and the success of her newly opened shop, Wanita, where anything can be bought from gardenia perfume to lizard-skin boards for the backgammon game.

But on, on! On, on to Mexico! To enter Mexico from the boat, in spite of being equipped with facilitating papers, seemed to be more difficult than for a human to enter the portals of heaven, for a camel to pass through a needle's eye. But there are sights in Vera Cruz that are worth untold mortification to see. The day journey, by train, through to Mexico City is a kaleidoscope of unforgettable beauty.



Early in the dawn, the scenery is poverty stricken and barren, but possessing the simple and poignant beauty of a Picasso set for a Russian Ballet. A whitewashed house, a bird-cage nailed over the door, a tropical leaf, a peasant holding a twisted stick, and turkeys scratching in the dust. Soon, Picasso gives way to Pruna. The houses are painted salmon-pink and chalky-blue; the vegetation becomes more lush, the greens are salad fresh. Scarlet hibiscus and camelias thrive, palms shoot to gigantic proportions. The sun mounts higher; the scenery becomes Wagnerian, with magnificent waterfalls and canyons; then, as dramatic contrast, desert, pale green and faun coloured, with pulque cacti planted in formal rows and, unexpectedly, some willow-trees, grey, drooping, and poetic.

At every station, there is the tense excitement of the inhabitants of the village, in bright cotton dresses and shawls, rushing to the train windows, wildly waving their wares—highly coloured foods, pottery, drinks, and flowers. For five cents, you can buy a bouquet of gardenias in the shape of a heart or a huge trunk of sugar-cane filled with these exquisitely scented flowers.

After a few days spent seeing sights in Mexico City, one's brain is a whirl of altars overdecorated with lace; tinsel flowers and jewels; of glittering madonnas; clumsy sausage-patterned Aztec and wedding-cakey churrigueresque edifices; of volcanic snow-capped mountains in the blue distance; of highly coloured and highly smelling markets with striped awnings and vividly dyed wares; of little stalls at street corners with sugared pineapple and cones of ice-cream; of lottery tickets for sale; and, after a time, one can not quite remember in sequence the events that happened on the various expeditions by car on the smooth mountain roads to Puebla, Tlaxco, or Cuernavaca.

It is at Cholula, now a deserted village, that there are three hundred and sixty-five churches. But where it was that we suddenly came upon a carnival in progress, we do not recollect. We only remember that guns were fired off, that the costumes and masks were very beautiful, that every one was wildly gay. But the carnival will be only one of the Mexican memories, together with the little round "Church of the Well" at Guadalupe, the Mexican revue in the pink-and-white stucco theatre, the trippers, incessantly inquiring of the guide, not the date of a building, but how old it is (and the older it is, the more they are impressed), the bull-fights on Sundays! Oh, those bull-fights afford one material for nightmares. Oh, the (Continued on page 140)

MRS. HARRY GUGGENHEIM, THE WIFE OF THE AMBASSADOR





ROSE DESCAT—BERGDORF GOODMAN • KNOX

• A tendency to droop, a certain shallowness, sympathetic to almost every one, easily influenced to do practically anything, but with a natural leaning to roll up at the left—this is the character of the new country Panama. It is a soft paper panama from China. The orange and beige touch added by Rose Descat is an inspiration with the natural colour of the straw; to be found at Bergdorf Goodman

• Dyed Panamas are new head lights along the road—and up and down the avenue. They are made in black or in blue or in this soft, warm brown, very often in a modernized poke shape worn tipped well back to reveal the forehead. The contrast of the blue of the soft, thick suède-like ribbon against the brown is one of the best little contrasts of the year. The straw is that new rokami of the house of Knox

## Dyed and natural panamas

### In and out of town



# CHROMATIC CHORDS

**in colour**

• Louiseboulanger: Not entirely an evening dress—the dinner tea-gown, “135,” is to the initiated, enormously significant of the fashion trend. It wraps beautifully around the body and manages to conceal and reveal the shoulders in a new way. Only Louiseboulanger could achieve this balance between assurance and insouciance. It’s of chiffon lamé and lace, in Corot-landscape shades of green diffused with black and grey; Bergdorf Goodman

• Patou: Here, on the opposite page, are the new Patou colours, quite the loveliest shades he has ever achieved. Opaline-yellow crêpe royal for “Bella”; from Saks-Fifth Avenue. For “Daphné,” opaline-green crêpe bilitis; from Bergdorf Goodman. Veritably, spring’s young dream! These are excellent models, the kind with which a girl can’t possibly go wrong. The clever thing about them is the way in which they stress the figure, then add a line of their own







renewal





## Country clothes

### For modern travel

• The chic of our friend the zebra and the new half-in-half effect, achieved by a navy wool double-breasted jacket and a one-piece silk dress. The jacket revers match the dress. A bright idea for a day in the air; Hattie Carnegie

• The surprise fabric of the year—cotton tweed, perfect for a little giro by air or by sea, with all the rough chic of tweed and the cool comfort of cotton. Here, it's used for a dress and a full-length coat; Hattie Carnegie





• The bright red of this spring, a jacket suit of light wool with a tuck-in-at-the-waist batiste blouse embroidered in red. Slim and youthful and particularly apropos to wear instead of city clothes on the open road; Hollander

• The half-in-half effect once more—this time, the light-top-and-dark-skirt suit. The belted jacket is of mixed beige wool, the skirt in dark brown. The folds of the collar on the blouse soften the neck-line; Bergdorf Goodman

• For turf, for motoring, and for travel in foreign parts, a top-coat of green flecked tweed in string-white, wrapping wide about the body. The adjustable collar frames the face in oh, so soft white wolf; H. Jaekel and Sons



# PERSONALITY+1931=PYJAMAS



• In every age, there is to be found some dress, some mannerism typical of the women of that age. Cecil Beaton, the young English commentator of and on our time, finds, in these sketches, a common denominator for 1931

• Although the most definite of all our poses, pyjamas are also the most varying. Miss Jane Sanford, in the patio of the Sanford house in Palm Beach, wears athletic pyjamas and inveigles her parrot onto her left shoulder

• And then, below, as if in contradiction, you see a Beaton Récamier of Miss Mary Brown Warburton in pyjamas and sequined jacket. The very pose makes you see why she inspired Cole Porter's song, "The Great Indoors"

• As further proof of our thesis of the elasticity to personality of pyjamas, we discover the incandescent Miss Gertrude Lawrence (opposite), also at Palm Beach, also in pyjamas. Gay ones, which emphasize her long, leggy chic



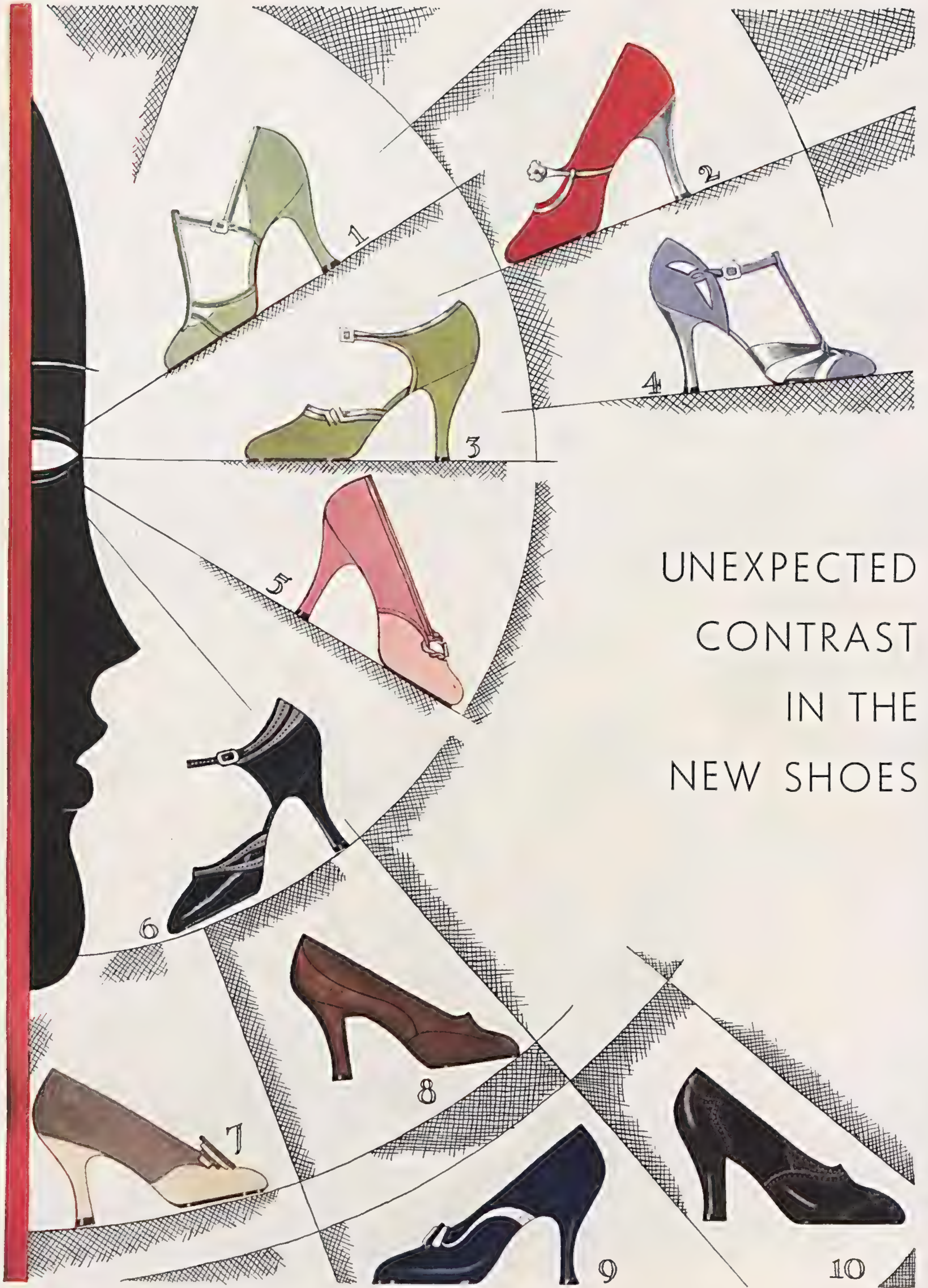
MISS JANE SANFORD • MISS MARY BROWN WARBURTON





MISS GERTRUDE LAWRENCE







1. A Grecian sandal of crêpe, with contrasting colour, is perfect for evening; Delman
2. Silver kid is used on this tintable faille slipper with a low-placed strap; Cammeyer
3. You can't do better than to choose a tintable brocade slipper with kid piping; Hanan
4. Silver kid combines beautifully with tintable brocade. Note cut-out lines; I. Miller
5. A success—the half-and-half evening pump of doeskin; with opalescent kid; Cammeyer
6. Patent leather and the open shank return. Grey trimming used with discretion; Delman
7. Of beige-and-brown kid, to pick up the brown in your costume; from Frank Brothers
8. Navy-blue calls for a tan pump, this spring; of kid, with stitched lines; from I. Miller
9. A navy-blue kid pump that has the new colour contrast—dead-white piping; Cammeyer
10. Lizard and calf combine in this daytime pump with a heel of medium height; Delman
11. You might wear this dark brown kid and lizard slipper with a grey costume; Pedemode
12. The T-strap returns for formal afternoon. Here, it is in navy-blue kid; Pedemode
13. This beige suède opera pump has dark brown kid piping and perforations; Somers
14. Of black mat kid and black lizard, with the new higher cut; Bergdorf Goodman
15. Brown kid pump, trimmed with lighter brown and lizard piping; from Hanan
16. The patent leather pump with grey stitching will have many adherents; from Somers
17. The new Oxford has three eyelets. Black lizard and calf; from Vanity Boot Shop
18. Red-brown in calf or kid is one of the best shades. Two-strap model; Bonwit Teller







Youth, says Chanel—and achieves it in “No. 751,” this one-piece belted dress of beige jersey. A smart, short, sleeveless bolero and a modified Peter Pan collar and casual bow of crisp white piqué are warranted sure short cuts to rejuvenation

A coat-dress in black and white—a chic exception in Chanel’s spring collection, which features colour. White piqué is smartly assertive on this black woollen coat-dress, “714,” and the flat, unchased silver buttons are typical of Chanel; Saks-Fifth Avenue

An ace in suits. The outstanding model of Chanel’s sports collection is “503,” in a new material, grey pied-de-poule woollen, and white piqué, for town. The country cousin is of jersey-tweed, worn with an organdie or shantung blouse; Saks-Fifth Avenue





The gayest thing under the morning sun—Chanel's billiard-green woollen suit, "750," with a bolero so short that it shows the white chemisier blouse all around. It's these very short jackets that make these suits so young. The blouse is sleeveless. From Best

## CHANEL'S

### Famous City-Country Suits

SHOULD you want to track down a practically perfect garment for the continent of North America in this year of grace, nineteen thirty-one, analyse for a minute typical American life. We are inveterate travellers by land, by air, and by sea; we motor thousands of miles in the course of a year and think nothing of driving twenty miles to lunch; we have sudden cold days in summer and sudden warm days in winter; if we live in the city, we are always going to the country; if we live in the country, we are always rushing to town.

What fits ideally into this many-sided, many-temperated picture? A thin wool city-country suit! These Chanel suits, about town, are not too tweedy and full of country ozone at any smart restaurant in the city, yet neither are they too citified when you arrive in the country just in time for tea.

The new points about them are these. The jackets are shorter, the woollens are thinner and brighter, and there is white piqué used in facings, gilets, and revers.

In addition to those shown on these pages, there is a wonderful collection of these suits at Saks-Fifth Avenue and at Best, which are, mercifully, priced under a hundred dollars. Dobbs has one in a light red, light-weight woollen with a fitted jacket and a sleeveless printed organdie blouse in red, white, and blue. Jay-Thorpe has another good one in bright billiard-green jersey (that nice, heavy Chanel jersey). It is half-belted across the back and has lavish white piqué facings and small silver buttons. At Bergdorf Goodman, there is another, in billiard-green with a printed chiffon blouse, in red, white, and yellow. And, at Marguerite Bach, you may come upon a "beauty" in brown jersey with pink piqué facings and gilet all in one, which is hard to describe, but excellent to wear.



# EITHER PLAIN OR PRINTED

A DOZEN CHOICES FROM THE

PARIS OPENINGS



1. Poiret's "Chinoiserie"—in black-and-white, with white collar; Bergdorf Goodman. Agnès's hat with a black straw brim and white knit crown
2. Jane Régný's white shantung suit, "Candeur," nice in town or out with different accessories; Franklin Simon
3. Poiret puts two black-and-white prints, with reversed backgrounds, in "Coquette;" Bergdorf Goodman
4. Jenny's black crêpe dress, "Potinière" is as new as spring; Altman
5. Bruyère's "Casse-Cou." It's of the thinnest blue wool imaginable, has a bolero, white piqué touches, and a blue-and-silver belt; Frances Clyne
6. Germaine Lecomte calls this dress "Ses Yeux Bleus"; blue crêpe with white; Saks-Fifth Avenue. Agnès's hat of black straw and white Irish lace



1. Martial et Armand's coat, "Entre Tous," of green wool, sparingly trimmed with dark brown breitschwantz

2. Martial et Armand's offering for scorching days—a black georgette dress, "A bientôt," with a bolero tying over a white georgette blouse

3. Germaine Lecomte's "Fleur des Champs"—one of those bright coats. It's of red wool, to wear over a white dress, and it is practically collarless

4. Jenny's study in contrast—a white peau de soie jacket over a black satin dress—the newest thing

5. Another light coat by Jenny, called "Record," of beige diagonally striped wool. The narrow collar and unusual sleeve trimming are of beaver

6. Mirande's coat, "Deauville," of pale mauve light wool. The in-at-the-waist effect is done superbly well

**LIGHTS AND DARKS**

**MUST GO TOGETHER**







MAGGY ROUFF  
JAY-THORPE



ATKINS



BONWIT TELLER • HOLLANDER • DOBBS

- An evening wrap that will understate the proportions of a Junoesque woman is the Maggy Rouff model at the left. Its neckline is sympathetically cut—softly draped and knotted, and the loose sleeves have a way of breaking exaggerated height. You may order it of lamé, crêpe, or velvet
- An expanse of white next to one's face gives a fresh, young look to advancing years—and the more white, the better. Here (left), the one-sided rever and the deep, buttoned cuffs are of white crêpe. You will be torn between the navy-blue or the black

- For a figure past the reed-like lines of youth is this dress of black wool (above, left). The jacket has an adjustable closing; the dress, a white surplice top
- The best friend of the older woman is a black coat—the perfect basis for many costumes. This one (above, centre) is bordered with the non-enlarging galiak fur
- Four pieces—each one an asset to a larger woman—make up this ensemble: a jacket and a skirt of a small beige-and-green print, a beige crêpe blouse, a straight coat of green wool, and a two-colour scarf to be worn as one will



# OUTWITTING THE CALORIES

EVERY actress who has played ingénue parts dreads the moment when she is to be cast in mother rôles. That is, perhaps, natural on the stage—but the time to play the older-than-ingenue part in life is not to be dreaded at all if it is well cast and well costumed.

Take a typical scene at one of the great Paris dress-makers. A house with several specialties, one of which is the extreme slimness of its mannequins. They are microscopically slender. They scarcely cast a shadow. Size thirty-six would hang on them in billows and folds.

Watching them nervously are two *Américaines d'un certain âge*. This polite Gallic expression, a certain age, does not mean old; it merely means, not young, which is not the same thing at all. Mrs. X. and Mrs. Y. both need clothes. They watch avidly as the slender little models swing by, wondering how their clothes would look adapted to their larger proportions. Their reactions are quite different and both wrong.

Mrs. X. shakes with apprehension. She knows all too well that she is neither young nor slender, and she lacks the imagination to forget about it. She scrutinizes every material and every line to see if it will possibly make her look the least bit fatter. She is suspicious and afraid. "Satin? Oh, not *satin*. It's too shiny. It'll make me look larger. Oh, not a bright colour! Nor a print! Oh, I couldn't wear those! Nor any fulness." Result—she has a dress that says to all beholders "This-is-a-dress-designed-for-an-older-woman-to-make-her-look-thinner." If it were a maternity dress, its mission could not be more obvious.

Mrs. Y., on the other hand, orders recklessly and lavishly. Billowing afternoon dresses in a picture-book mood. Large botanical prints full of flowers never seen on land or sea. Result—she chooses something that makes her look gay and carefree, but enormous, and she appears twice her normal size.

Now, one lacked faith. The other taste. You must have both. One of the specialists in dressing the mature woman said, "The real trouble is her mind. If you can kill her self-consciousness, you can handle the problem of her figure. She builds walls of prejudice about herself over what she can and can not do. Our only problems are her fear and the rigidity of her figure."

Anything to offset rigidity, said he. Much better to take off corsets—or wear lightly boned stays—than for a woman to eliminate a few centimetres at the waist and look as if she were wrapped (Continued on page 118)



DOBBS



DOBBS

J. J. JONAS



JAY-THORPE

- Blue lace is cleverly moulded to offset any rigidity of the figure in this evening dress. The covered shoulders are chic
- Wide revers and a one-sided closing are thinning artifices on this blouse of white flat crêpe. Marie-Christian's hat is of black straw and white grosgrain

- A navy-blue and white faille suit—stripes are smart and encouragers of height—is worn with a white crêpe blouse
- Away from the pavement, this black-and-white striped wash silk dress and black jersey jacket are wise choices for more gracious years of discretion





CECIL BEATON

**MRS. FRANCIS H. McADOO**

**MRS. ROBERT H. McADOO**

These two charming sisters-in-law, famous for their chic, in the short pleated chiffon capes that they wear with almost all their evening clothes. Mrs. Francis H. McAdoo (left), the former Miss Fifi Bovée, is the author of "Dressing Down," the article appearing on the opposite page. With her is shown Mrs. Robert H. McAdoo, who was formerly Miss Lorraine Rowan



# DRESSING DOWN

BY FIFI McADOO

IT IS not what you put on, but what you take off that counts. Years ago, when it was still the age of furbelows and feather boas and dressy ladies' luncheons, I went to a wedding and sat amid the usual array of brocades, passementerie, and bobbing plumes. My eye was suddenly drawn across the pews by a young woman wearing a plain black costume, ruthlessly severe amid that debauch of finery. My aunt, an observing, shrewd old lady, exclaimed admiringly, "Why we are all dressed up, and she is dressed down!"

- I have always remembered the phrase as very eloquent of an elusive, but important point in the art of dressing. The other day, at a modern afternoon wedding, it recurred to me more poignantly than ever. For, as I looked about the room filled with women in their new spring clothes, I suddenly realized that the very quality my aunt had admired is being practised rather generally to-day. Every one worth looking at is decidedly dressed down.

- Of course, the instinct to overadorn yourself is a normal biological instinct to attract the male, inherited from our primitive ancestors. Unfortunately, it no longer works. The modern male is not ensnared by furbelows any more than he is by nose-rings. He is, moreover, painfully sensitive to overdressing. He has a terrible aversion to anything too "fancy," and it embarrasses him to feel that a woman is all fixed up. I shall never forget the consternation of a young man on Long Island last summer who made an engagement to play golf with a charming Italian girl. She appeared on the first tee wearing a silver fox.

- I sometimes think that the popular male author of romantic fiction is in no small way responsible for a lot of sartorial damage. What can you expect from impressionable ladies who read of ardent lovers overcome when the heroine romps into a room "in draperies with a string of cool moonstones topping off her radiant beauty"?

- Some people are always dressing up. You anticipate it, and they are exhausting. Under this head comes the woman who arrives for "a quiet week-end" with an elaborate evening dress instead of pyjamas and gives you the uncomfortable suspicion that she expected a royal entertainment prepared for her. Dressing down, on the contrary, creates a sense of rest. It puts you in a much more easy position. The sumptuously attired look as if the party had been a matter of prayer and meditation, a great event in otherwise dull lives. The woman who drops in, in her every-day clothes, with a good story on her lips, made-to-order shoes, and a ravishing cigarette-case says very distinctly—this party is fun, but it is just an incident.

- The truth of it is that we have progressed way beyond every-day clothes and best clothes. Do you remember

when every wardrobe had to include a Sunday dress? Now, Sunday is every-day, and every-day is Sunday. Tweeds are no longer country cousins and diamond bracelets no longer the panacea for evening ills. Your every-day clothes, in which you are most often seen, should be the best you possess.

- Fundamentally, dressing is like architecture, a matter of proportion and balance. The beauty lies in the basic construction. Dressing down is based on what is appropriate, accenting the harmony of line and colour and then cutting off ruthlessly everything that tends to confuse either of these effects. Your lipstick had best be omitted if it clashes with the red of your dress. Perfumes should be used only with the greatest subtlety. When a woman suddenly opens her bag in a taxi, and you catch just the faintest whiff of scent, it is far more alluring than if you had sat for blocks beside her, drugged in a *courant d'air* of perfume. I also think it is dreadful to pin yourself all up with flowers. They are lovely, light-hearted things—meant to express the whim of the moment, not opulence. Many a dress has been definitely ruined by an elaborate corsage tied up with purple ribbons.

- The art does not necessarily mean dressing inexpensively. On the contrary, to be simple is more often a very expensive art. It involves being extremely well groomed, with the price of coiffeurs no consideration and enormous extravagance on the things that don't show. And while you do not have to care desperately whether everything you wear is the very last wrinkle, it must be good, as old brandy is good, or the old coats that hang under the stairs in a country house. Don't think for a minute that you can let down and go about in any old garment you please. You can't. It is very important never to look the same, not to have your friends always think of you in the same old dress, with your hair done the same old way, and the same old mink, and the same old string of pearls.

- I believe in having up your sleeve—like a conjurer—a variety of amusing scarfs, berets, bags, and entertaining accessories that indicate your personal extravagance despite your simple exterior. When the first little string berets appeared on the horizon, I took one along for a week-end. On Saturday night, when we retired, my husband found his night-shirt laid out on his bed with my white string beret beside it. The maid thought it was a night-cap. My precious Agnès creation was the joke of that week-end, but, after all, why not? It all comes down to this—"if you can't entertain with your tongue, you must entertain with your looks."



# PORTRAITS OF CHILDREN

By Helen Appleton Read



GUY PÈNE DU BOIS'S PORTRAIT OF HIS SON, "CAPTAIN BILLY"



WILLIAM TRUESDALE, BY HARRINGTON MANN

TO WHOM shall I go for my portrait?" becomes an increasingly difficult question to answer—what with the thinning ranks of painters specializing in the made-to-order portrait, the present-day trend away from exact presentation of reality, and public taste in art matters having reached a degree of sophistication that no longer accepts the banalities of the commercial *virtuoso*.

In the case of children's portraits, a satisfactory answer to this question is even more circumscribed. However sophisticated the taste in adult portraiture may be, when it comes to a portrait of a son or a daughter, a parent demands a likeness and a traditional presentation of the quality and charm of youth. This, paradoxically enough, is only another way of saying that his connoisseurship is sounder when sentiment and the personal equation enter in than when his judgment is influenced by supposedly purely aesthetic considerations. Many and valuable are the contributions to art which the release from the necessity of portraying visual reality has brought about. But a painting that starts out with the intention of being a portrait must satisfactorily meet the problem of likeness if it is to be good painting. It need not necessarily be a so-called photographic likeness, but the essence of personality it must have.

Granted that children have clearly defined personalities, nevertheless, the quality of childhood remains an essential ingredient in all children—and so is an essential element in their portraits. This quality is quite as frequently lost through the prettifying and sentimentality of the paper-doll school as it is through a misapplication and misunderstanding of the tenets of modern art. Renoir, Whistler, Henri, and Bellows, whose portraits of children are the very epitome of youth, never allowed theory and overconcern with technique to stand in the way of a tender human appreciation of their subjects.

The parent who goes in heavily for art and is overzealous in wanting his child's portrait to be a work of art first, with likeness a secondary condition, who thinks that these qualities can exist apart and argues that the fame of the painter is of more importance than the likeness, should take another look at his heirlooms and analyse them for their quality. The vitality that makes a portrait endure through the whirligig of taste and fashion is that indefinable quality of integrity dependent upon a sincere presentation of reality. The work of even the lesser men who share this quality lives long after the merely fashionable qualities become *démodé*.

Portraits of children by painters who are able to solve the dual problem of getting the quality of childhood without loss of the painting quality are reproduced on these pages. There is no common denominator. The diversity of point of view extends all the way from (Continued on page 122)





VIRGINIA LEWISOHN, BY FOUJITA

Parents who insist—and rightly so—upon a good likeness, as well as good painting in their child's portrait, will find both qualities in these tender human portraits by present-day painters with widely diverse points of view



JENNY McKEAN, BY GEORGE LUKS



JOHN LOWELL, BY LILIAN WESTCOTT HALE



STANLEY ROGERS RESOR, BY VIRGINIA KEEP CLARK



KATHERINE FELTON ELKINS, BY ABRAM POOLE





HOYNINGEN-HUENÉ, PARIS

MIRANDE—SAKS-FIFTH AVENUE

## THE FIGURE—THEN THE FROCK

Mirande's "Fanny" is the new moulded-to-the-body type of evening frock that is spurring all the smart women in Paris to renewed efforts in perfecting their figures. It is made of lustrous white satin—the outstanding evening fabric and colour—and it has a bias cut that stresses the natural lines of the body; jewellery from Ostertag



# GOOD FORM

FOR THESE

RUTHLESS NEW DRESSES



HOYNINGEN-HUENÉ, PARIS

EVERY one is talking in figures. Everywhere, you hear them discussed. "What a grand figure *that* girl has," they say. And: "Who would have supposed Toni had such a dazzling line?" This doesn't mean that we are going back to nineteenth-century curves; rather, it's the classic Greek ideal, tempered to our modern eyes. Hips are still slim, but flat chests are out.

"Take off that stiff girdle," your *vendeuse* orders sternly. "You can't be fitted over that. It makes you into a tube."

Vionnet started it all, with her dresses that wrap and cling. Or, maybe, it goes back to our unabashed bathing-suits. Anyway, there is no escaping the present trend. Clothes are literally moulded onto the woman's body. Hooks and eyes have come back into style. Not a ghost of chance for concealment; you simply have to make the best of the figure you have. It's the corsetless effect that counts; and the whole subject is treated with classic unconcern. Gone are the last vestiges of our Victorian qualms. First, women discovered their knees; then, they discovered their backs; now, they have discovered their figures.

It is not enough to recognize the fact that you have a figure. Unless you are one woman in three thousand, you will have to admit that it is not ideal, that something should be done about it. Paris is staking its all on new forms of exercise and a brand-new type of corset. Rigorous diet—along with the greyhound silhouette—needn't cause you anguish any more.

There is nothing new in the idea of exercise. We have been achieving the perfect form for the last ten years; but what passed for a good figure a year ago needs a further polishing off to-day. Feminine curves (*the bust, none the less!*) must be ever so discreetly encouraged, and that last wrinkle of flesh over the stomach that didn't show up at all a few months ago must be ironed out. We used to devote ten minutes, one hour, two hours of exercise daily to some vague pursuit of beauty and health. Now, it seems, we have to control or exercise our muscles all the time—and with our minds. That abstracted expression of Madame M.'s, as with infinite grace she moves across the room? Well, we are assured that the lovely motions come automatically in time.

In the meanwhile, something has to be done right away if you are going to wear the new clothes. Unless you have a perfect body, you really need one of the new corsets as a foundation for the clinging dress. Since the new mode stresses the natural line,



A WALKING EXERCISE INCORRECTLY DONE





## TRICOT AT NIGHT



CUT LOW IN BACK

HOYNINGEN-HUENÉ, PARIS

- If your figure is anything short of ideal, you need a foundation under your clinging evening dresses. Marguerite Sacrez's silk jersey evening corset, above, will give just the right effect of slenderness to the average figure. The brassière is of a smooth silk net
- Perfect under an evening gown—the Sacrez corset is cut low in back, with hooked fastenings on each side of the waist that are practically imperceptible and satin ribbons on the inside to give stability to the seams. The garters button under to prevent bulging



SACREZ'S NEW EVENING CORSET

our whole point of view about corsets is undergoing a change. No longer do you struggle to fit your figure into a certain type of corset; your new corset is created for you. Three fittings, at least, it takes—as though life were not exacting enough as it is!

The old rubber girdle made a tube of a woman; it flattened her and hardened her and squeezed her. It pushed her this way and that. These new corsets hold the figure firm, but they don't change it around. They are of tulle, or tricot, or silk jersey. They are a boneless, rubberless, troubleless, all-in-one garment. You wear them next to the skin, you wash them like handkerchiefs. Shoulder-straps and garters button on. These corsets do not lose their shape in washing, for the fabric is so woven or knitted as to be elastic without stretching to any appreciable extent. They shrink a little—and so renew their shape.

You will need at least three types of these garments, and you will want to have on hand three or four of each, so that you can have them washed every day or two. This is one of their chief joys. For sports, there is a tricot garment like a bathing-maillot, heavy enough to be firm, but extraordinarily supple and comfortable. Its absorbent quality is a practical feature. It is shaped over the breasts with a special crochet stitch.

For all-day general wear, there's a washable double net garment that is fitted to the figure just like a dress. It closes im-





PLISSON'S NEW NET CORSET

## NET FOR DAYTIME



HOYNINGEN-HUENÉ, PARIS

THE BACK VIEW

perceptibly with hooks, down the side. Satin ribbons binding the seams give stability to the garment and contribute adequate support. Even the woman with a heavier-than-average figure finds herself properly supported in one of these.

The new evening corset is, of course, cut very low in the back. When made of fine silk jersey, it fits as smoothly as a glove. Satin ribbon reinforces it along the seams. Garters button on underneath and are as inconspicuous as they can possibly be. No adjustable slides. You adjust your stocking, instead. The garters fasten onto the stocking with the minimum of a hump. They show for only an inch or two.

Now, fortified for the moment with the proper undergarments, you can give your whole thought and attention to polishing off your form. Exercise, of course, has become a part of our daily lives. Every important beauty specialist has been advocating the firm, modelled body for a long time, and any girl who has been taking training and submitting to massage is in luck now. The exhilaration and general well-being that come from these carefully planned courses are something that you can't do without—if you spend part of your lives in the city. But now we have suddenly added to our complexities and perplexities by discovering that we must exercise, not only our muscles, but our brains! A (Continued on page 120)

- The new net corsets for day are fitted to figures—figures are not fitted to them. You wear Plisson's model next to your skin and wash it out like a handkerchief. It is of a double thickness of net, with garters buttoning on underneath, and it hooks all the way up one side

- The old elastic rubber girdle made a tube of a woman. It flattened her and pushed her this way and that. The back view of Plisson's "justau-corps" shows how firmly it is held in place by vertical ribbons on the inside, without any modification of the natural line



# PUT EXTRAVAGANCE ON THE SPOT

## NEW WEAPONS FOR THE LIMITED INCOME

NOW that flowers have burst into bloom and the cherry-trees on Fifth Avenue have glorified the American parks, you are probably turning your mind to a bit of glorifying of yourself. Everything around you expresses *joie de vivre*—and the feminine half expresses it in clothes. But what to buy and what not to buy—these are questions to weigh in your mind.

Even if you consider expenditure a pretty tall problem, there are ways to vault the fence by combining and then combining again. Perhaps, last spring, you put your ideas and money into a coat that you thought would do again this season, and now you find, when you take it out of the box marked "Summer Clothes," that you are just a bit weary of it. It will do, however, and you can rejuvenate its appearance if you will invest in a belt or take off yesterday's collar or cape (collarless coats are a high mark), bringing forth the collar or scarf of the new dress that you have bought to wear underneath.

Remember this coat, when you are dress hunting. Choose something that will transform it into a coat of this year. For instance, if your coat is in *tête de nègre* (colloquially brown), it is super super to wear it with a dress of heavy white crêpe. Alternate this, perhaps, with a practical brown-and-white print. If you have a black coat, in addition to this thoroughly impractical, but very chic white dress, you might also have a strawberry coloured crêpe de Chine frock or one in a soft green or yellow-beige—very new with black, this year. With a blue coat, you might have a red dress for morning, and the white dress or one in a pastel shade for afternoon. And, before we pass on, there is little that is smarter than the belt this year. It adds the last touch of chic to your coat, and patent leather wide, wider, and wider is what distinguishes this belted season, in white, in black, in colour. Your height decides a belt's width.

On the whole, prints are a pretty bright idea for those of us who go in for a "little number" that will do for here, there, and everywhere. They need less pressing, and a rain spot or two will not show up on a pattern as it would on a solid sea of colour. The designs in the prints are amusing and new—little checks, stripes, plaids, crazy dotted effects, calico designs, and patterns like those in men's ties. A number have white backgrounds—economically sound, because they look rather countrified, and you can step from a hot New York pavement to a country garden without change. (Continued on page 116)



1. A suit can be made at home, this year. Jacket design No. 5579 has revers, but no collar, and you wear the blouse collar over it. The hip-length model is very smart

2. One really chic economy—a costume made at home from an authoritative design. This jacket is from design No. 5606 and can be worn with plain or printed frocks

3. A gay crêpe jacket has a dozen uses. Wear one made from design No. 5591 with a printed frock or a plain contrasting one. Note the half-sleeve and diagonal closing

4. A two-in-one costume, like this redingote—Design No. 5611—, gives plenty of variety by interchanging the sleeveless dress and redingote with other parts of your wardrobe





5. The plain-and-printed combination, the new short jacket and shorter sleeve. Of brown wool crêpe and flowered print; at about \$45; Madame et La Jeune Fille

6. Stripes go two ways to reach smartness in this two-piece model. Of navy-blue and white silk—a good colour choice, this spring. The price is less than \$50; Best

7. Black-and-white—always chic. Contempora made the print, and the accents are a black belt and one-sided collar faced in white; about \$35; from Lord and Taylor

8. Tricolour again—this time, red, white, and black. Black canton crêpe for the dress, white for the wide lapels, red and white for the belt; at about \$50; Atkins

9. That very new colour scheme, grey and brown, in a suit-like frock. Grey wool, brown-and-white silk, and a brown patent leather belt; about \$25; Russeks



10. That slenderizing surplice line in a frock of jersey with a yoke, collar, and tied sash of canton crêpe. It's in navy-blue and under \$18; from Lord and Taylor

11. Cheney's plaid chiffon—a new favourite—on a green crêpe de Chine dress. The sleeves are a chic length, and—believe it or not—the price is under \$30; Best

12. Smart tailoring—crisp, double white organdie collar and cuff tabs—a red stitched leather belt—all on a Déjà dress of black crêpe de Chine; under \$40; Best

13. A perennial favourite—the jumper dress. This one is of navy-blue canton crêpe, double-breasted, with a pleated white gilet; at about \$35; Lord and Taylor

14. Prints go in for geometry, this spring. This green, black, and white one fashions a dress and a bolero. The dress has a plain green top; at less than \$50; Best

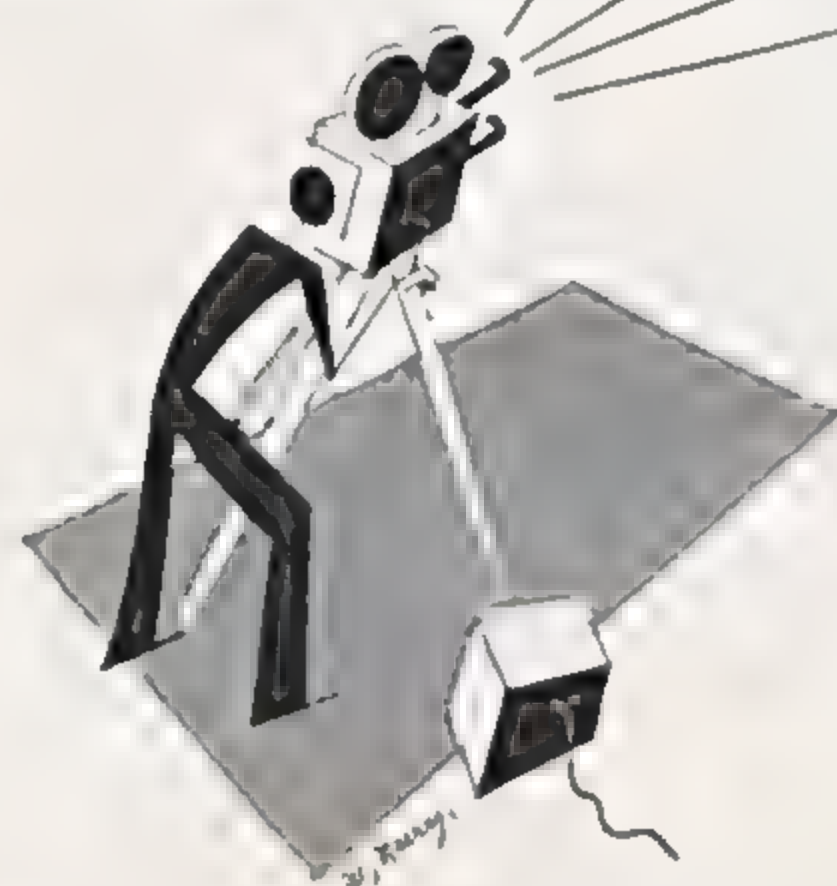




ALTMAN



CHANEL—ALTMAN



**FORMALITY IN SEVEN  
DEGREES AS SEEN IN  
CURRENT VOGUE FILMS**



SAKS-FIFTH AVENUE • JEWELS ON BOTH PAGES FROM MAUBOUSSIN



MILGRIM

These models from Vogue's Fashion Films are sold by a leading shop in each city where the films are shown



## TIPS ON THE SHOP MARKET

BY SHOP-HOUND

IT IS no mere penny-thrill to be sitting in that American Sanctuary, the movies, and see Vogue's Movies flashed on—fashions worn by divine models. Now that clothes are such nebulous things, it is particularly important to see how in the world you do wear them, anyhow. Two particular films, now being shown, are frightfully interesting as illustrating the seven degrees of formality in evening clothes. At the bottom of the scale are, of course, pyjamas, which still retain a degree of informality and stay-at-home activity. These (at the lower left on the opposite page) have an amusing quilted jacket. Second up comes a printed chiffon afternoon dress (shown just above the pyjamas), which still can be worn into the evening, with or without the flowery hat. Next up is a semi-evening dress that has got it all over anything I ever saw for pure practicality plus chic. You

can see it in the two photographs below, worn by Miss Ilka Chase. This is a black chiffon evening dress, simple and sophisticated. Put on the tie-on lace and chiffon cape, the turban of black straw lace, the gloves—and, bingo, you can go places in the full daylight of afternoon. The next step up is a simple black georgette crêpe dress, a dinner-dress really, but you can wear it on more festive evenings and get away with it. Another rung up the ladder is a divine beige lace evening dress, with an orange-red lace jacket that will tone down the formality when desired—the dress at the right on the opposite page. The Chanel satin dress that tops the scale is formal, fearfully smart in pale rose with scarf ends and everything. Diamonds from Mauboussin dress it up further. So here you have the whole chromatic scale of degrees of formality, and you can go and look at it at your

Shop-Hound practically spends her life snooping about the shops. If you should need advice about shopping, address Vogue's Shop-Hound, 420 Lexington Avenue, New York City

pet movie-house and afterwards go out and buy the dresses at your pet shop, be it in the North, the South, or the West.

- At the Cappellin Glass Shop, three things entranced me. First, some white glass calla and Madonna lilies with white glass stems that are long and imposing and very, very beautiful. They cost about \$10 each, and four or five of these thrust in a tall white Greek urn ought to look pretty wonderful. Next, some opaque white glass camellias with black or red stems and leaves, which you leave careless-like in the bottom of your fish bowl to improve the aesthetics of the fish. Or just lying around anywhere, they would look nice. Next, there are some crystal chandeliers and wall brackets that are so beautiful that one can't describe them. All I can think of is the dandelion curls one used to make as a child. Well, these are the shape of those curls, but lots and lots of them together, and made of the purest glittering crystal.

- At Abercrombie and Fitch's, there exist some large, flamboyant, utterly delightful umbrellas in green Scotch plaids, reminiscent of what you think Edinburgh must be like on a rainy Sunday. These seem to me to be highly desirable for a variety of purposes. To keep in the hall closet of your country house for the use of those funny guests who like walking in the rain or for speeding said and other guests to their waiting Rolls-Royces of a rainy April day. Or for the inmates of such institutions as Foxcroft and Farmington to hold over their learned heads as they plunge through puddles on their way to Plane Geometry or Napoleon's Russian (Continued on page 126)



ALTMAN



# MODERN RUGS

## NOW HAVE THE FLOOR

A MODERN house—cube of cement and steel; large-windowed rooms flooded with light by day and indirectly lighted by night; plain walls painted in light and gay colours and sparingly relieved by a few striking paintings—a Picasso, a Derain, a Matisse. Modern furniture, carefully selected ornaments, sculptures, on the glass bookshelves, books bound according to a new formula—Paul Valéry, Gide, Paul Morand, André Maurois, flowers—quantities of flowers—in deep crystal bowls, and then the soft rugs, like English lawns, that smother the sound of one's footsteps. Thick, sumptuous rugs that, from the days of the eighteenth-century Aubusson and Savonnerie wonders, have rarely been given their due consideration until the present day when they are at last being recognized as an element of first importance in the successful achievement of a well-arranged modern interior.

Once more, the great wooden looms are coming into their own. Artists and designers renowned throughout the world for their fertile imaginations and their harmonious conceptions of colour and form—Picasso, Lurçat, Marcoussis, Léger—are bringing their ideas to the weaver like seeds from which beautiful flowers will spring.

Formerly, and in almost constant regularity, rugs were woven with a central motif that furnished the key-note of the composition, and around this motif were added arabesques and variations until the entire rug was finally covered with an all-over design. Then a border was added,



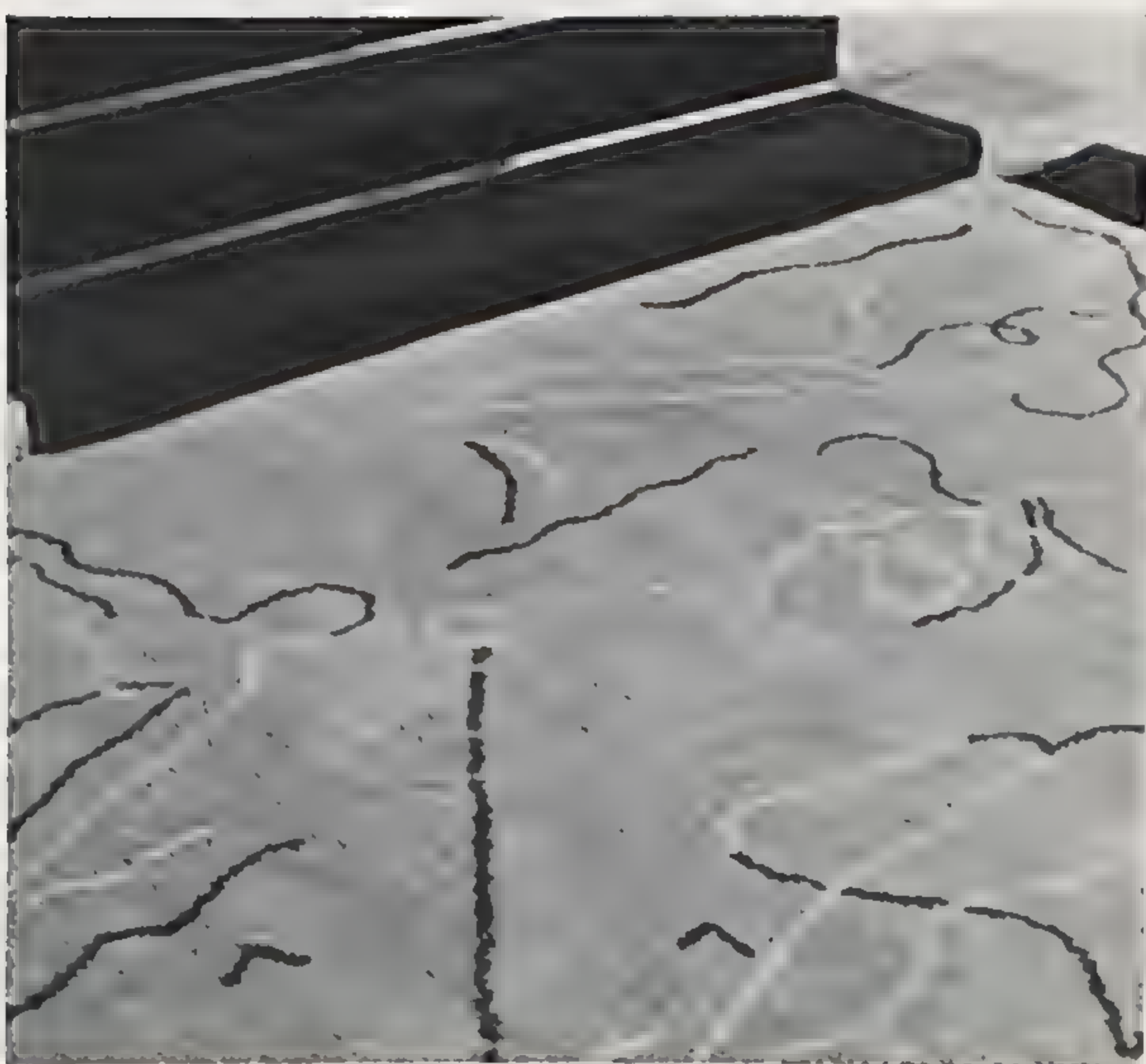
often a combination of several borders, as an indispensable frame outlining the design of the rug and bringing it into greater relief.

Greater liberties are taken to-day, and motifs in infinite variety add greatly to the charm of the rugs now being designed. Sometimes, as in the old method, the design will decorate the whole rug, sometimes it will occupy only a small part of the surface, or else it will be repeated on opposite sides; while frames of all kinds seem to have disappeared.

Such fantasy and diversity have, of course, their limits, because, in order to harmonize with their modern surroundings, these new rugs should accord, in their design, with modern principles and keep within the logical bounds of our present-day ideas of sobriety, of lightness and asymmetry of composition, and of colour harmony. To illustrate this, it is only necessary to select a few of the most outstanding examples from the many magnificent rugs being created in France to-day.

Lurçat, whose robust talent reveals a decided decorative instinct, has designed the rug shown above, manufactured by Myrbor, which has an unusual disposition of pattern and brilliance of colouring. In a gay and brilliant royal-blue, it has, along one of its edges, a wide white band flecked in blue and with twisted motifs in fire-red, beige, and black.

At D.I.M., where, in imitation of the models of the *grands couturiers*, rugs are given names suggested by their designs, are to be found several interesting examples designed by V. Boberman. One, called "Serpents," with silky, chameleon-like reflections, has a background in pearl-grey and pale pink on which snake-like motifs in white and dark grey wind nonchalantly around in a very decorative design. Another is shown at the bottom of the opposite page—a picturesque hunting-scene outlined in bright yellow, red, and black against a brown background. "Plage," shown at the bottom of this page, has a sandy-beige ground, on which are depicted, by means of broken blue, white, and reddish brown lines, the muscled (Continued on page 116)



SONIA. PARIS





• Under our feet, as well as everywhere else, new ideas are cropping up. Surprisingly beautiful rugs, which smash all the old conventions of design, are forming the basic note in modern, as well as antique interiors. Some of the best of them, by such imaginative talents as D. I. M., Da Silva Bruhns, and Lurçat, are shown on these two pages





# COME INTO the KITCHEN

NEWS FOR THE HOSTESS



CRUSADERWARE FROM MACY'S



BLOOMINGDALE'S KITCHEN SERIES



LÉON DE VOS

A SMALL MODERN KITCHEN BY GIMBEL

THE days when the kitchen was regarded as the stepchild of the house have passed. Now, one of the first questions a woman asks her decorator is "What can I do to my kitchen?" And the answers are many and amusing. Kitchen décor can even be built up around its pots and pans, so smart have these utilitarian articles become, as you can readily see from these pages. Gimbel, in New York, recently displayed the two kitchens which are reproduced here and which are as full of suggestions as they are of colour. The modern kitchen is that of a small apartment or penthouse. It is in ivory and green, with black and scarlet notes. The washable wall-paper is pastel plaid (you can buy washable wall coverings for your kitchen or have ordinary wall-paper treated). The floor is covered with black linoleum. The shelves and cupboards are painted green, with gay scarlet jars and canisters, and even the chromium electric stove and the black garbage-can look smart. The Provincial kitchen (on the opposite page) is in ivory and green with notes of lavender. The furniture is of maple, the wall-paper has lavender asters growing on a cream ground, the curtains are of green organdie, and even the gas-range and plaid waffle set carry out the green and white scheme. Tiny shrubs grow from lavender pots and keep the cook contented. More information about smart kitchen equipment is to be found on page 124.





BAIN-MARIE; LEWIS AND CONGER



SMART PLAIDS; BLOOMINGDALE



TOASTER AND COFFEE-POT; MACY'S

True beauty of form comes into the kitchen with Crusaderware (opposite page), which has the virtues of being of indestructible metal, easy to clean, and impossible for food to stick to; Macy's

Every conceivable pot, pan, and container for kitchen or ice-box is available in the design on the opposite page, in cream with a gay little red flower design and green border; at Bloomingdale

The electric bain-marie (above, left) is a handsome affair of gleaming metal that will solve once and forever the problem of keeping food for buffet service hot; from Lewis and Conger

Even the kitchen has felt this season's inundation of plaids. The smartly plaided bowls and pitchers (above, centre) are in black and white, green and white, or gay red and white; Bloomingdale

(Above, right) A chintz-pattern sandwich toaster also makes griddle-cakes; an electric drip coffee-pot in chromium produces superb coffee—what more can we ask of this electric age?; Macy's



LÉON DE VOS

A PROVINCIAL KITCHEN BY GIMBEL





1. ENSEMBLE No. 5626—sleeveless one-piece frock of linen; page-boy jacket. Designed for sizes 14 to 20; 32 to 38

2. FROCK No. 5625—Two-piece flat crêpe dress; sleeves in one with yoke. Designed for sizes 14 to 20; 32 to 38

3. FROCK No. 5633—Cheney's printed crêpe makes this one-piece dress. Designed for sizes 14 to 20 years; 32 to 38

4. FROCK No. 5627—Rickrack braid trims this one-piece dress of shantung from Skinner. Designed for sizes 32 to 40

5. FROCK No. 5628—Diagonal lines and a two-tone girdle distinguish this flat crêpe frock. Designed for sizes 32 to 40

6. FROCK No. 5629—Frock of Cheney's printed crêpe; overblouse with peplum. Designed for sizes 14 to 20; 32 to 38

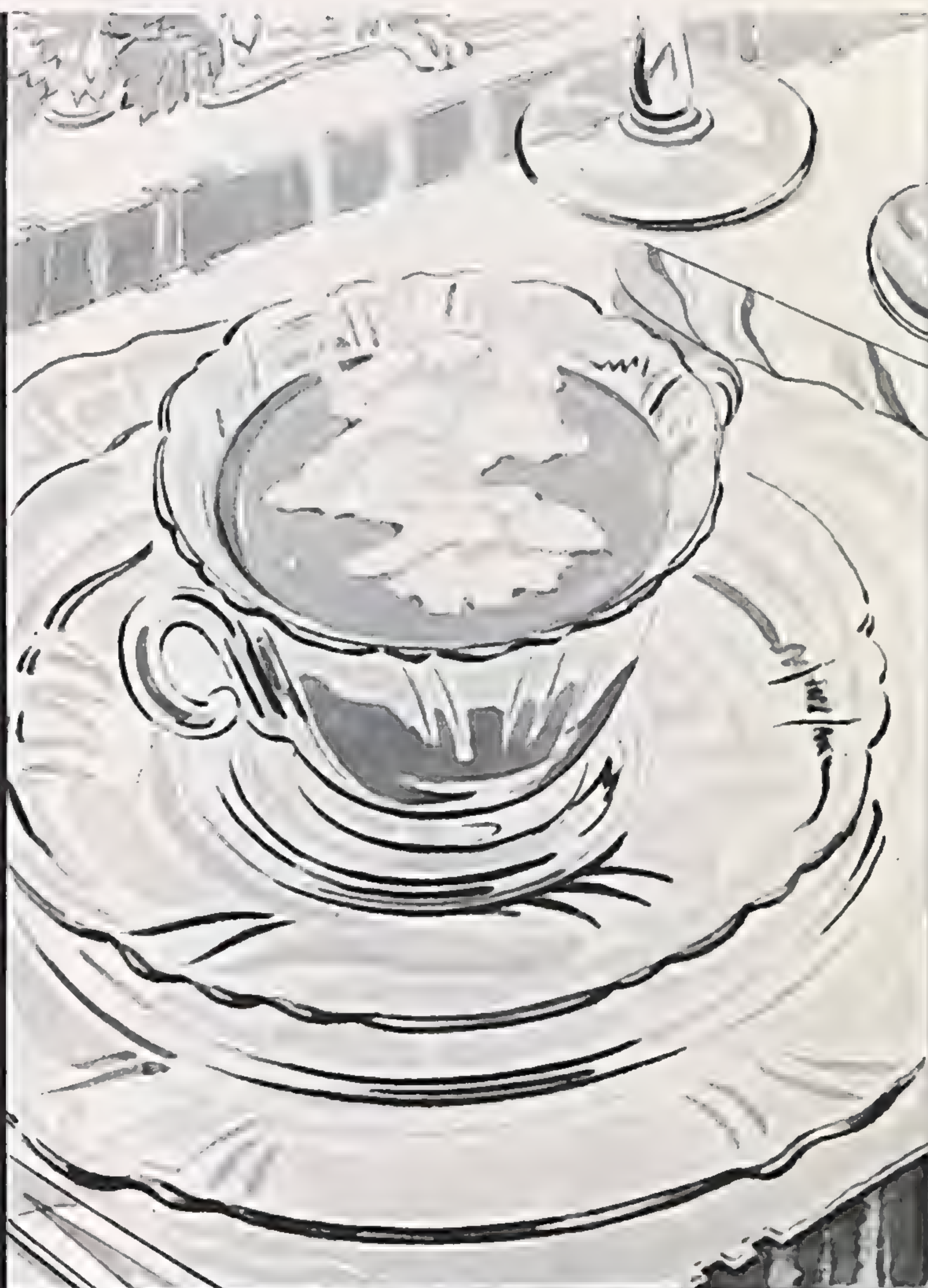
7. FROCK No. S3498—Stirn's flowered chiffon is used for this Sunday night frock. Designed for sizes 32 to 42

8. DINNER-JACKET No. 5634—EVENING FROCK No. 5639—Jacket of Corticelli flat crêpe. Designed for sizes 32 to 42

9. EVENING FROCK 5639—A one-piece dress of lace from Stiefel; simulated surplice. Designed for sizes 32 to 42

## Designs for practical dressmaking





LOOK FOR THE RED-AND-WHITE LABEL

*Pea Soup with all the skill  
of famed French cookery!*

Do you fully realize the charm and adaptability of a splendidly made Pea Soup?

The hostess finds in its exquisite flavor an infallible ally. The meal-planner responsible for a family's daily menus soon discovers that good Pea Soup is remarkable for its nutritive richness—and always welcome to the critical family appetite.

French chefs, with centuries of culinary tradition behind them, blend Campbell's Pea Soup. Sweet, dainty peas, golden creamery butter, the subtlest seasoning and the "touch" of the true French cook — all combine to make this a soup that answers the most exacting requirements. Often you'll prefer to have it creamed according to the simple directions on the label. Serve it today!

Your choice . . . Every  
soup you ever want,  
at its delicious best!

- |                   |                |
|-------------------|----------------|
| Asparagus         | Mock Turtle    |
| Bean              | Mulligatawny   |
| Beef              | Mutton         |
| Bouillon          | Ox Tail        |
| Celery            | Pea            |
| Chicken           | Pepper Pot     |
| Chicken-Gumbo     | Printanier     |
| Clam Chowder      | Tomato         |
| Consommé          | Vegetable      |
| Julienne          | Vegetable-Beef |
| Vermicelli-Tomato |                |





# CHIC FORMALITY

From designs

For practical dressmaking



S3500

5632

5631

• FROCK No. S3500—The smartness of contrasting materials is shown in this one-piece flat crêpe dress with a shaped collar. Designed for sizes 32 to 44

• FROCK No. 5632—Long sleeves are attached to the kimono sleeves of this one-piece dress of heavy sheer crêpe. Designed for sizes 34 to 44

• FROCK No. 5631—An interesting scarf trims this one-piece frock of flat crêpe with a wrapped front and slight, low flare. Designed for sizes 32 to 40

• BRIDAL GOWN No. S3498—Corticelli's satin makes this gown. The train joins the sectional upper part in an irregular line. Designed for sizes 32 to 42

• FROCK No. 5630—This dress of Belding Heminway's chiffon may have cape sleeves or long puff sleeves. Designed for 14 to 20 years; 32 to 38

• FROCK No. S3499—This gracefully draped dress uses the Alençon type of lace. The collar continues in a surplice line. Designed for sizes 32 to 42

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 158





## The Perfume of Romance

TOSCA re-enacts today the world wide success of its famous namesake Puccini's operatic masterpiece. Both possess the same mystic charm, both defy language for adequate description — they are sensations, not things. When the golden voice of



Cavaradossi first sang "When the stars were brightly shining and faint perfumes the air pervaded" he was both lover and prophet. Consciously, he was singing to TOSCA, the queen of his romance, and unconsciously he heralded the coming of TOSCA, "The Perfume of Romance."

# Tosca

FERD. MÜLHENS, COLOGNE O/RHINE  
U. S. BRANCH: FERD. MÜLHENS, Inc. NEW YORK, N. Y.

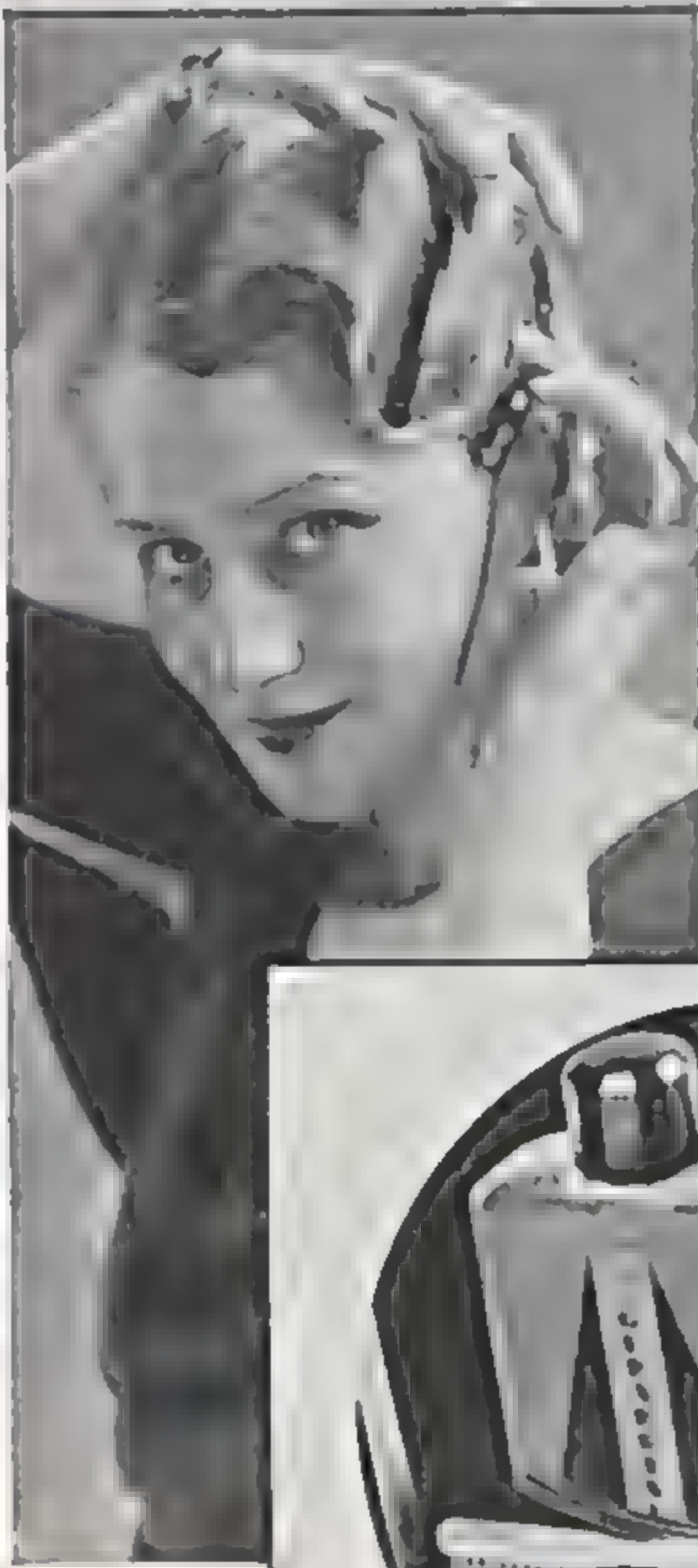


## Amazing...from Paris...

A short period of simple La Gerardine treatments trains even stubbornly straight hair into a deep wave. La Gerardine is applied to the scalp with a brush.

Every woman's hair has a hidden natural wave. La Gerardine gives the hair shafts utmost pliability until your wave grows in naturally, and becomes lasting. Combs set it.

Between treatments, spray your hair with La Gerardine. Finally, you need this only after the shampoo, to set your wave. Sea air, a bath, rain or a shampoo deepens it.



Complete Gerardine Treatment Kit, especially designed for home use, contains a full-sized bottle of La Gerardine, atomizer, application brush, and a set of six combs. Price \$3.50.

## Trains a natural lasting wave into your straight hair

FROM Paris... an unbelievable, but absolutely true, discovery. No matter if your hair has always been stubbornly straight! You can have a deep, natural, lasting wave of your own!

Ten thousand Parisiennes whose lovely lustrous waves were trained in by the truly marvelous lotion, La Gerardine, prove the astounding success of the Gerardine method. 50,000 American women already enthusiastically acclaim La Gerardine, though it was brought to this country only a few months ago.

Now, you can have the same Gerardine treatment that is given in Paris and New York, by an authorized Gerardine operator in leading beauty shops in your own city. Or,

you can easily train a wave in your own hair at home.

La Gerardine is harmless to all types of hair. It does not affect the color of white, dyed or bleached hair. La Gerardine contains no alcohol or glycerine, is not greasy, sticky and does not dry the hair.

The treatment is simple but you must follow directions faithfully in order to have a truly lasting wave. La Gerardine is no "overnight miracle."

You can buy La Gerardine at the toilet goods counters of leading beauty shops, department and drug stores, at \$2.00 the bottle. La Gerardine Salons, New York and Paris. If your favorite store does not carry La Gerardine, return the attached coupon at once.

# La GERARDINE

NEW YORK SALON: 15 West 46th St., New York. Harold F. Ritchie & Co., Inc., Sales Representatives

LA GERARDINE, Dept. V-1, 122 E. 42nd St., New York... Will you send me the following: ☐ full-sized bottle of La Gerardine, for which I enclose \$2.00; ☐ complete treatment kit (containing full-sized bottle of La Gerardine, atomizer, application brush, 6 combs) for which I enclose \$3.50.

Name \_\_\_\_\_

Address \_\_\_\_\_

If you live in Canada, address La Gerardine of Canada, Ltd., 10-18 McCaul St., Toronto, Ontario



Coty's "Diadème" of perfumes (left) is set with flacons of five different fragrances in a bakelite stand. The atomizer ensemble, which is packed in a smart galuchat case, includes a cut crystal flask of "L'Aimant," one of the loveliest Coty scents

## ON HER DRESSING-TABLE

AMONG the many and varied scents of to-day, Yardley's Lavender occupies a somewhat special place. Its clear, fresh fragrance always brings with it an overtone of cleanness; it makes us think of linen sheets and fragrant baths and fresh lingerie touched with lavender. The most recent addition to the series is perfectly in line with this tradition, since it is a little packet that contains a lavender shampoo powder and a lavender rinse powder. Not only does the shampoo cleanse the hair effectively and the rinse give it new lustre, but they leave behind an elusive touch of fragrance that remains in the hair several days after the shampoo. The Old English Lavender bath salts, another classic Yardley item, are now appearing in new squat jars that give them added distinction. These salts have the double faculty of softening the bath water, as well as perfuming it with the lavender scent. The new items can be purchased in shops throughout the country where the Yardley preparations are sold.

Beauty equipment that is over-elaborate in appearance has no appeal to the discriminating woman, but she demands a uniform smartness in everything that she buys, and manufacturers are continually styling their products towards this end. Woodbury's Facial soap, that single aid on which many women base their complexion beauty, is one of the most recent products to achieve a smart, new exterior with its wrappings in silver and green. While practically every one knows about this complexion soap and its usage, fewer people know of the Woodbury creams that are designed to supplement the soap. These creams, too, are now in new guises, convenient tubes in pastel shades of lavender, pink, and green.

Louis Philippe had added two new shades to the wide range of the Angelus lip rouges, those bits of

beauty equipment that emerge so frequently from smart hand-bags in every country under the sun. One new shade is a "blood" colour, a clear, deep scarlet that is remarkably effective at night, and the other is "Sun Orange," a daytime shade that has a pronounced faculty for adapting itself to the colour of the lips that it adorns. The new shades come in both the regulation lipstick and the little round red box and can be purchased in all shops.

The woman with a dry skin—and she is legion!—will appreciate the new companion preparation to Ambrosia, called Ambrosia Cream, a nourishing cream in liquid form. This liquid penetrates into the dry, starved skin in a most gratifying manner, smoothing and softening as it goes. It is bottled in the same attractive style as Ambrosia and can be had in drug and department shops.

Franklin Simon has entered the field of beauty manufacture with a group of preparations that provide a smart addition to bathroom shelves, as well as efficient aids to beauty. This series, exclusive with Franklin Simon, includes the cream and tonics required for use on average skins, supplemented by an excellent lotion for softening and whitening the hands. The preparations are contained in smartly simple black bottles and pots with eggshell tops that screw on conveniently, and they make a group that does not have to be shut away in cabinets or drawers. The prices of these are pleasantly moderate.

In a new and attractive make-up kit for his "Day-Eve" preparations, Dumas includes a generous box of face powder in daytime and evening shades, lipstick, rouge, complete eye make-up, and a slim vial of perfume designed especially for evening. The containers are all carried out in an effective combination of black, silver, and gold, and the preparations can be secured from the Dumas shop in the Savoy-Plaza.



Insignia of the house of  
Bourbon-Orléans, a cadet  
branch of the Bourbon house



# AMERICA'S YOUNGEST DUCHESS... HER HIGHNESS THE DUCHESSE DE NEMOURS



*This gracious young  
hostess of the Châ-  
teau Tourrande in the  
Haute-Savoie wears  
frocks by Worth and  
diamonds by Cartier.  
She cares for her love-  
ly skin with Pond's  
four delightful prepa-  
rations (see below).*



**N**oblesse oblige!" says the Duchesse de Nemours. "In Europe, women of title guard their beauty as they guard their ancestral jewels. They prize a flower-like complexion as an essential hallmark of race and breeding . . . So, I am grateful for Pond's!"

Enchantingly blonde and beautiful, with exquisite fair skin, the young Duchesse de Nemours was born Miss Marguerite Watson, of an aristocratic Virginia family. She was a favorite in Washington and Newport society before the royal romance of her marriage to a scion of the house of Bourbon-Orléans.

"Women of title must be always lovely." Wherever this young Duchesse goes, Pond's tends her fragile transparent skin, just as when she was a girl at home.

"The Cold Cream is wonderful," she says, "and the Tissues are the best way to remove the cream I ever found . . . The Skin Freshener is delightful to invigorate and the Vanishing Cream is exquisite!"

Think how significant it is that women of wealth and title choose

Pond's in preference to all other beauty preparations. Cost is a matter of complete indifference to these women. Quality is everything. For in their prominent social position a beautifully-groomed complexion is the first requisite.

They choose Pond's because these four famous preparations are the purest and finest obtainable despite their democratic simplicity and modest price. They are marvelous to give the skin the perfect cleansing and protection it must have to keep it exquisite.

Follow the four steps of Pond's Method to keep your own skin radiantly clear and fresh:

**FIRST**—during the day, for thorough cleansing, apply Pond's Cold Cream over face and neck several times, always after exposure. Pat

in with upward, outward strokes, waiting to let the fine oils sink into pores, and float dirt to surface.

**SECOND**—wipe away all cream and dirt with Pond's Tissues, soft, ample, super-absorbent. In pure white and Parisian peach color.

**THIRD**—pat cleansed skin with Pond's Skin Freshener to banish oiliness, close and reduce pores, tone, firm, promote natural color.

**LAST**—smooth on Pond's Vanishing Cream for powder base, protection, exquisite finish. Use it not only on the face but wherever you powder . . . arms, shoulders, neck. Marvelously effective to keep your hands soft, white and unchapped.

At bedtime, cleanse with Cold Cream and remove with Tissues.



SEND 10¢ FOR POND'S FOUR PREPARATIONS  
POND'S EXTRACT COMPANY, Dept. R • 110 Hudson St., N. Y.

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

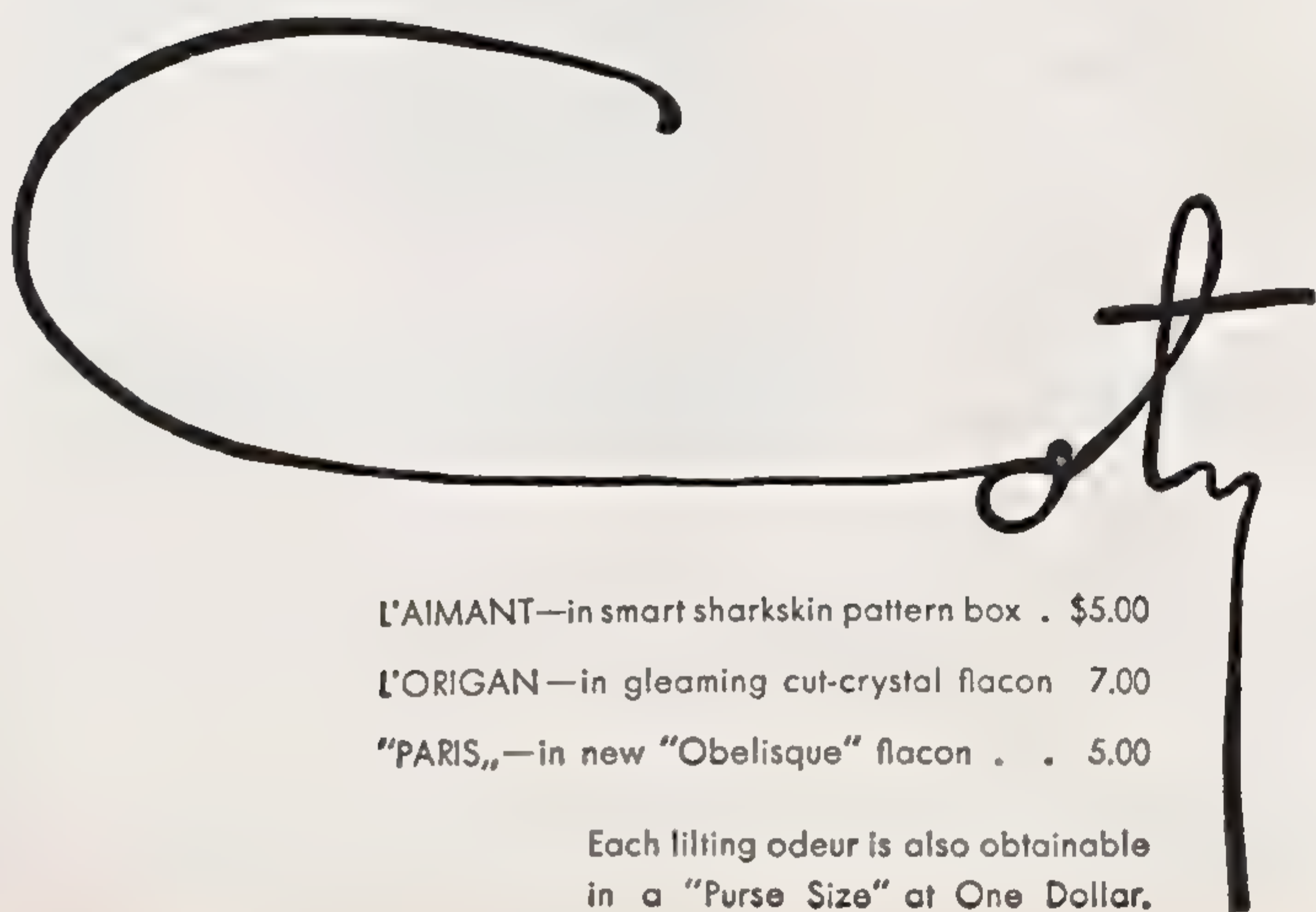
Tune in on Pond's Tuesdays 5 P. M. E. S. T. Reisman's Orchestra, Leading Society Women. N. B. C. Red Network





PERFUME—"YOUR  
SIGNATURE UPON AN  
UNFORGETTABLE HOUR"

Perfume—the touch which accents the precious, priceless 'you' that should be more memorable than your frock, more heart-haunting than your face. The 'you' that is compounded of all women, whose mood varies as frocks and occasions vary—for this versatile 'you' Coty creates these incomparable classics of the perfume world.



L'AIMANT—in smart sharkskin pattern box . \$5.00

L'ORIGAN—in gleaming cut-crystal flacon 7.00

"PARIS,"—in new "Obelisque" flacon . . 5.00

Each lilting odeur is also obtainable in a "Purse Size" at One Dollar.

WEAR A TURBAN WITH YOUR ENSEMBLE



• ENSEMBLE No. S3497—This wrapped flat crêpe dress has a fichu collar and a skirt with unpressed pleats. Designed for sizes 14 to 20

• ENSEMBLE No. S3497—Excellent to wear with it is this little velvet jacket with set-in sleeves and a narrow belt. Designed for sizes 14 to 20



• HAT AND SCARF SET No. 5622 This little jersey turban is shown in three views at the top of the group, and you drape it to suit yourself, then fasten it with a buckle finish. Wear it with a scarf to match, also in two tones. Designed for sizes 21 to 24

• HAT No. 5638—This summer, you will want several of these linen hats in different shades. The one shown in three views at the bottom of the sketch has a sectional crown, an adjustable brim, and a shaped band. Designed for sizes 21 to 24

DESIGNS FOR PRACTICAL DRESSMAKING





*The sun drives us to brims and brims drive us to distraction because there are such delightful variations of them. Most charming is the famous Dobbs BLAZER, which is brimmed, yet off the forehead.*

*There are three versions of the Dobbs BLAZER—"PAREE, PRIMAVERA (shown in photograph) and PANDORA"—each one suited to a particular type of woman; each one developed in both balibuntl and felt and all other fashionable textures—and in all the newest colors.*

*\$15.00.*

# DOBBS HATS

FIFTH AVENUE AT 57TH STREET, NEW YORK CITY

*Binghamton, N. Y.—Hills, McLean & Haskins • Detroit, Mich.—The J. L. Hudson Co.  
San Francisco, California—Roos Bros. • Atlanta, Ga.—J. P. Allen & Co.  
And by Representatives in most of the other Principal Cities.*





# This marvelous Linit beauty bath gives instantly a glorious feeling to your body

WOULD you like to have your skin feel soft and smooth as a rose petal simply by taking a most soothing pleasant bath?

Merely dissolve half a package or more of Linit in your tub—bathe as usual, using your favorite soap—and then feel your skin! The rarest velvet couldn't be more soft and smooth!

This satiny "feel" comes from an extremely thin "layer" of Linit left on the skin after the bath. This thin, porous coating of Linit is evenly spread—not in spots that it may clog the pores—but *thinly* and *evenly* distributed over all parts of the body.

The outstanding attraction of a Linit Bath is that the results are immediate. You need not wait weeks for some sign of improvement in your skin.

Linit is pure starch from corn. Doctors regard the purity of starch from corn so highly that they generally recommend it for the tender skin of babies.

## Linit

is sold by your grocer

The bathway to a soft, smooth skin



## NEW LENGTH AND FULNESS IN LINGERIE



• PYJAMA No. 5635  
Very becoming and cool is this two-piece crêpe de Chine pyjama. The slip-over jacket may be trimmed with narrow lace and have short sleeves and a belt. Designed for sizes 14 to 42

• PYJAMA No. 5635  
The more tailored version of the two-piece pyjama would be very smart and useful in a printed voile without a belt or sleeves. Note the wide trousers. Designed for sizes 14 to 42

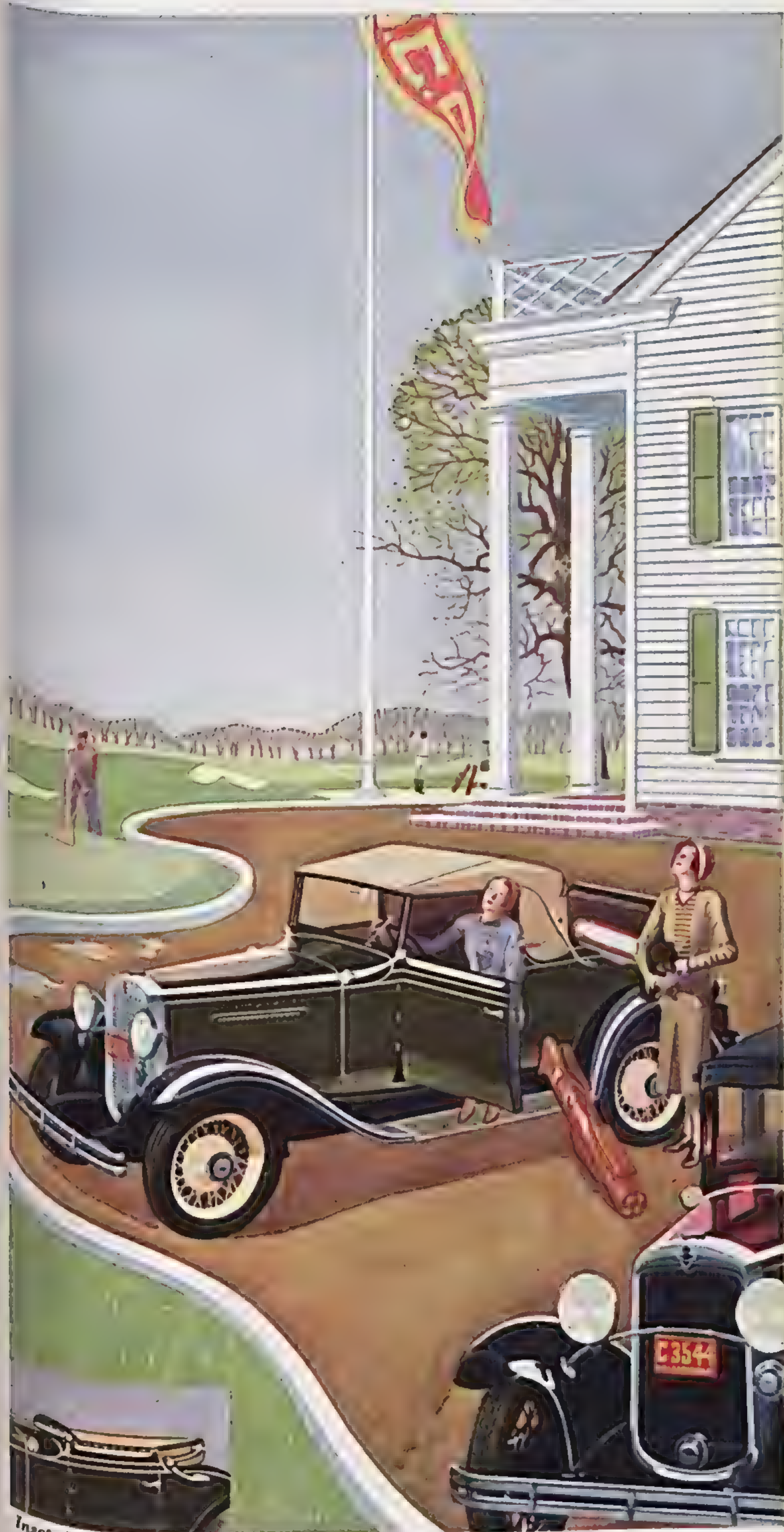
• SLIP No. 5651—This useful slip is made of taffeta and trimmed with pinked ruffles. It fastens under the arm and may be made as a separate petticoat. Designed for sizes 32 to 42; 26 to 36 waist



DESIGNS  
FOR PRACTICAL  
DRESSMAKING



## There are so *many* attractive qualities about the new Chevrolet



Women value certain niceties and conveniences in a personal motor car, and to these important things the designers of the new Chevrolet Six have given particular consideration. This is evident the instant you take in the smartly-styled, gracefully-fashioned new Fisher Bodies—now larger and more handsome than ever. And when you glance inside, you are most certain to be impressed by the taste and care with which the new Chevrolet has been appointed. In its mechanical character, as well, the car provides exceptionally desirable features. It is most dependable in operation, extremely easy to drive, very comfortable and pleasantly free from disquieting noises. In fact, there are so *many* attractive qualities about the smart new Chevrolet Six that women everywhere are regarding it as their own intimate expression of personal transportation.

*Inset shows top lowered.*

*The new Convertible Cabriolet. Chevrolet prices range from \$475 to \$650, f. o. b. Flint, Michigan. Special equipment extra. Chevrolet Motor Company, Detroit, Michigan*

## NEW CHEVROLET SIX

*The Great American Value*

PRODUCT OF GENERAL MOTORS



BECAUSE  
THEY ARE  
**WELL-GROOMED**  
IN  
**ALL THINGS**

Because they are fastidious in all phases of enjoyment...it is only natural that these charming people were the first to take up Spud. In Spud, they found not only the sudden new freedom in old-fashioned tobacco enjoyment...but also that well-groomed, welcome sensation of being continually "mouth-happy." The Axton-Fisher Tobacco Co., Inc., Louisville, Ky.



**SPUD**  
MENTHOL-COOLED  
**CIGARETTES**

20 FOR 20¢ (U. S.)...20 FOR 30¢ (CANADA)





*A striking  
deviation in Mode*  
EVENING PAJAMAS  
*at Bergdorf Goodman*

Heavy ivory crêpe, a very low back décolletage outlined with gardenias, a subtle cut that in repose has the air of a formal evening gown; in movement shows 1931 pajama chic...thus Mainbocher renders the season's most striking and most successful deviation in mode. Bergdorf Goodman shows the pajama in every mood, from skirt-like fullness to frank trousers, in almost every evening fabric. Fourth floor.



**BERGDORF  
GOODMAN**  
ON THE PLAZA—NEW YORK



Coro Mandel Screen from Antique Department

Hal Phylfe



## S E E N O N T H E S T A G E

By DAVID CARB



### 1931 FASHION PRESUMES the MILGRIM TAILORED SUIT

Long recognized as American arbiter of the Tailored Mode—Milgrim presents the strictly Tailored Costume as *the* most important item in smart Spring Wardrobes! The suit illustrated, of Men's imported gray suiting, is worn with a blouse of robin's egg blue broadcloth. Others of an equal tailoring perfection. And all moderately priced.

+ + +

# MILGRIM

6 WEST 57TH STREET, NEW YORK  
CHICAGO CLEVELAND  
DETROIT MIAMI BEACH

"No smart woman's wardrobe is complete  
without a Milgrim Tailored Suit"

HE calls it "I'd Like to Do It Again," but he might have followed Belamy, indeed improved on him, and named his book "Looking Backward and Forward." If all the residents of Olympus had been summoned by Jove to a conference for the purpose of ascertaining the most favourable time to give it to the world, they could not have done better than Farrar and Rinehart, the mundane publishers. They distributed it during a fortnight when only one of the ten plays presented on Broadway was worth even mention, and that one not worth much. But Owen Davis's reminiscences, covering thirty-five years in the theatre, exuding love of his medium and faith in its future, fills in the gap, more than redeems the period.

Having served as actor, stage-hand, box-office attaché, company manager, in every capacity before and behind the proscenium, having written some three hundred plays that range from "Through the Breakers" and "Nellie, the Beautiful Cloak Model" to "Ice-bound," which was awarded a Pulitzer prize, the wisest, most versatile, and most prolific of our playwrights tells with mellow humour the theatre's vivid story during a full generation—a generation that began with fustian romance, which was succeeded by its child, cheap thrillers of the "ten-twenty-third" variety, went on to unashamed, pretty, sweet sentiment, thence to realism—a form that relied on identification for its appeal. The lines of photographic accuracy became blurred, and naturalism emerged—both expressions of the blatant negativity in our social life that followed the War. Negativity can never really satisfy, so now again we are adopting a modern brand of sentiment, which, undoubtedly, will shortly be followed by a new kind of heroic romanticism—depicting the epic grandeur of the Machine Age.

#### THIRTY-FIVE YEARS OF DRAMA

Davis is the only successful dramatist of his group who has kept going; he has sensed the shifting social moods and has adapted himself and his work to them. He has been and is part of his time and his times. To those people of the theatre who lament tearfully that the theatre is dying, Davis says: "It's you who are dying, not the theatre." He is convinced that the drama is on the verge of a genuine and brilliant renaissance. And any one who observes closely must agree with him.

The temptations to quote from this shrewd survey born of experience and love is too great to resist. So no attempt will be made to resist it.

Davis defines a play as "a character driven by an emotion along a definite line to a definite end." "A good play," in his opinion, "says what the writer thinks it says, while a bad one doesn't." He insists that one of the most hopeful portents is that the focus has shifted from the player to the play, in his opinion an indication of audience maturity. He feels "there is always an audience for a good play, but unfortunately there isn't always a good play for an audience," and also that "audiences know a lot more about

play writing than any dramatist ever knew." To back up that statement, he asserts: "The most encouraging thing about the theatre to-day is not that good plays are sure of success, but that bad plays are sure of failure." And as a sort of curtain line to that dictum: "Critics, like dramatists, are emotional idiots."

Of censorship, now being furiously agitated, he says: "I have studied plays all my life and I am sure I don't know enough about them to be qualified to act as a censor." And adds: "The thing that should be unlawful in the theatre is bad taste, and good taste is the result of education, not of restriction." He is positive that the theatre has nothing whatsoever to do with forming the moral tone of a nation: "It reflects that tone, it does not guide it." And along the same line: "... one could easily enough get a mental picture of any period or of any civilization by a careful study of ... the successful dramas and comedies of the day." He reaches the conclusion that: "The censor ... will disappear, not wholly because he is not needed, but because he will be no longer understood." Which should hearten all to whom the theatre means much.

The dramatist, if he is wise, will construe certain dogmatic pronouncements that Davis makes both as warnings and sound advice. One is: "To-day a writer must avoid the conventions just as yesterday he had to abide by them, and in this difference lies the distinction between the old school and the new." He flays those who talk of "writing down" to an audience, "giving them what they want" with: "No man ever successfully wrote or produced any play or any novel below his own mental level at the moment."

Every one who works with words will agree with the statement: "The worst disease that can come to a writer who has been at his job for a long time is the awful fear of being 'dated'." That is one fear Owen Davis need never have. For whatever his shortcomings as a dramatist, this book and his plays prove conclusively that he has responded sensitively to the shifting moods of the life about him, during all his years in the theatre he has been "modern." And he is "modern" to-day—the sole playwright of his generation who has kept in step, who has not planted his feet in a method and a manner while the world passed him by. His pulse through the most varied and unstable three decades and a half in all history has throbbed exactly as the popular pulse throbbed.

#### A MODERN "PILGRIM'S PROGRESS"

"I'd Like to Do It Again" may without violence be termed the theatrical Pilgrim's Progress. It traces Mr. Dramatist's footsteps from the Bowery to the West Side, along Broadway from the Twenties to the Thirties, to Times Square, to the middle and late Forties. Owen Davis does not see how it is possible for the Pilgrim to trudge much farther up-town. But that will not halt him; he will go marching on and on—upward, into the air, building great edifices, standing on them while he builds great—(Continued on page 122)





DENEYER

## WHAT MAKE-UP are you wearing with the NEW COLORS?

You don't expect to wear your green beads with every sports frock or carry your pink chiffon hankie with every evening gown. Why, then, expect one make-up to do justice to every costume? • Without being artificial (horrid thought!) it is perfectly possible to vary your make-up so that you look surprisingly well in colors you never dreamed of wearing before • If you distrust the new colors and the effect they are going to have on your skin...you are ready for a revelation • Come to Elizabeth Arden's Salon and, in the hands of Miss Arden's highly trained skin stylist, watch your skin tone be transformed! • First of all, basic treatment, to make the skin fresh and glowing and the eyes bright and clear. Then, a foundation that harmonizes subtly with your frock...a touch of rouge that not only does something for your face, but for your whole ensemble...a delicate dusting of powder that "belongs"...a dashing touch of lipstick of the exact shade to accent the whole picture • You are lovelier than you have ever been before. Naturally...for you are a harmonious whole • In Miss Arden's Salon, you may acquaint yourself with the latest make-up information • If you cannot conveniently visit the Salon, Miss Arden will gladly send you her new booklet containing definite, helpful information about the famous Elizabeth Arden treatments. Miss Arden's preparations are on sale at the smart shops everywhere.

Assets to Beauty are indispensable...Learn how to apply them! There are Elizabeth Arden preparations to suit every mood...every gown...every hour!

To make a perfectly smooth foundation there is

- AMORETTA CREAM...delicate...light and vanishing...\$1, \$2.
- CREME DE FRANCE is particularly good to give a rich dull lustre to the skin lacking natural oil. Tube, \$1.25. Jar, \$2.50.
- LILLE LOTION protects the skin and assures a lovely finish both day and evening...not only to the face but to the neck and arms...\$1.50, \$2.50.
- NOSHINE will enable you to stop worrying about whether your nose is shiny—even if you only have time to powder once a day!...\$1.

Once cleansed and the foundation laid...consider what brightening you need to enhance the natural liveliness of the skin.

- ROUGE AMORETTA imparts a natural glow. There is a shade for every type. Light, medium or dark. \$2.50. Refills, \$1.50.

Once your rouge is carefully blended you apply your powder.

- POUDRE D'ILLUSION...the purest and finest of face powders...always gives joy and satisfaction...whether the peach-like blend...the sunburn blend...or the warm flattering natural color. \$3.
- POUDRE DE LILAS gives a lovely cool look...perfect for a flushed skin or when veins are too apparent. In the evening it creates an irresistible effect of transparent whiteness. \$3.
- FOR YOUR EYES...there is Miss Arden's alluring Eye-Shado to give added depth and color (eight entrancing shades...\$1) and Venetian Cosmetique to transform your lashes into a definite asset. Black, brown, green or blue. Box with brush, \$1.25.
- NEW LIPSTICKS...in every enchanting shade, give the final accent of chic to your make-up...and are REALLY indelible, besides. You will love "Chariot"...a dashing, "different" red...and the deeper shades, too. \$1.50.

# ELIZABETH ARDEN



# Pinehurst hats



## fit like a glove

"Valetta", a charming new Pinehurst Hat is indebted for its smartness to the graceful, flattering sweep of its brim—to the tiny, superbly fitting crown with the bandeau effect—and to the altogether enchanting simplicity of the tri-colored ribbon trim.

"Valetta" in Baku, Ballibuntl, or Rough Straw will fit you perfectly, for like all Pinehurst Hats it comes in 13 graduated headsizes, 6½ to 8, (20⅛" to 24⅝").



*Seven-fifty to Ten Dollars*

Pinehurst Hats are featured by  
leading stores in most principal cities

J. BLOOMFIELD CO., INC., NEW YORK  
101 West 37th Street

## thirteen headsizes

• Mr. and Mrs. Augustus John, photographed in the beautiful garden at "Lou Mas," Sir James and Lady Dunn's villa out on Cap Ferrat. Mr. John, the famous artist, has been staying at "Lou Mas" while painting a portrait of Sir James



### THE CHIC WOMAN'S DAY ON THE RIVIERA

THE Riviera is strangely like a Napoleon brandy at a restaurant. Somewhere are the remains of that grand old vintage: on top has been added new vintage after new vintage. There are the chic young people coming and going, always restless, poured into this glass or that and, below, the grand old Edwardians, characters that have stepped straight from Vita Sackville-West's book.

Nor is the Riviera, as the advertisements so often picture it, an affair only of monster hotels, gala nights with paper caps, supper party following dinner-party. If the people you meet are like an old bottle of brandy added to, life here is like those sandwiches you make by putting slice on top of slice, filling on top of filling, then cutting the whole into wafer-thin cross sections. There is the Sporting Club, but there is the business of catering for your villa. There are shopping bouts; there are cocktail parties, but there is also tennis in your own garden.

Take life at Lady Dunn's villa, "Lou Mas," out on Cap Ferrat, as typical of the life a lovely and chic woman leads within a quarter of an hour's run of Monte Carlo. You arrive and walk into the one vast living-room, tapestry hung and smelling of its pine-log fire. Augustus John and Sir James Dunn are in the middle of a shove-ha'penny game, small Lady Patricia Douglas, Lady Dunn's pretty child, watching. Outside, in the garden, among the flowering camellias and sweet pease, the nurse is carrying the year-old baby. Up they go to the little white *cercle de la Vierge*, where white and scented blossoms are always kept blooming round the statue of Our Lady, down to the well that is scented by the narcissus growing round it. Domestic scene—so different from those pictures of gala nights and balloons.

Sir John Simon brings his family to lunch, including his son and his very new daughter-in-law. The occupants of some of (Continued on page 136)



ABBE

• The "Eden Roc" Pavilion, at Juan les Pins, is a fantastic, boat-like casino built high up on the craggy rocks typical of the coast of the French Riviera





## When you specify Kotex you are sure of *soft* sanitary protection

Because Kotex absorbs correctly, it gives comfort  
and a feeling of perfect safety for hours.

**H**OURS spent at a bridge table; other hours at the theatre, at the opera; at an office desk! The problem of sanitary protection becomes more and more complicated as the modern woman extends her varied interests. For she refuses to recognize physical handicaps which once limited her opportunities. Kotex has made such handicaps a thing of the past.

### *Lateral absorption—a Kotex feature*

In order that a sanitary pad fulfill its purpose satisfactorily, it must absorb not only in one concentrated spot, but the full length of the surface. This Kotex does . . . the long, delicate fibers of which it is made serve to carry moisture swiftly away from the center and away from the surface. This makes for delicate, lasting comfort. Kotex

is soft—and it stays soft. Its layer construction permits perfect adjustment.

*No precaution need be taken to wear Kotex a special way. Wear it on either side with equal protection. There is never any likelihood of embarrassment from wrong adjustment.*

Kotex, because of its hygienic superiority, is specified by hospitals where the most rigorous sanitary care is taken. They even use its filler (Cellucotton—not cotton—absorbent wadding) for surgical cases . . . which is the highest possible tribute to its safety, its absorbency.

Kotex is treated to deodorize. Buy it at any drug, dry goods or department store. Also in vending cabinets through West Disinfecting Co.

Kotex Company, Chicago.

### IN HOSPITALS . . .

- 1 The Kotex absorbent is the identical material used by surgeons in 85% of the country's leading hospitals.
- 2 *The Kotex filler* is far lighter and cooler than cotton, yet absorbs 5 times as much.
- 3 *Kotex is soft . . .* Not merely an apparent softness, that soon packs into chafing hardness. But a delicate, lasting softness.
- 4 *Can be worn on either side* with equal comfort. No embarrassment.
- 5 *Disposable*, instantly, completely.

Regular Kotex—45c for 12  
Kotex Super-Size—65c for 12

### *The new Kotex Belt, 50¢*

*Brings new ideals of sanitary comfort! Woven to fit by an entirely new patented process. Firm yet light; will not curl; perfect-fitting.*

(U. S. Patent No. 1,770,741)

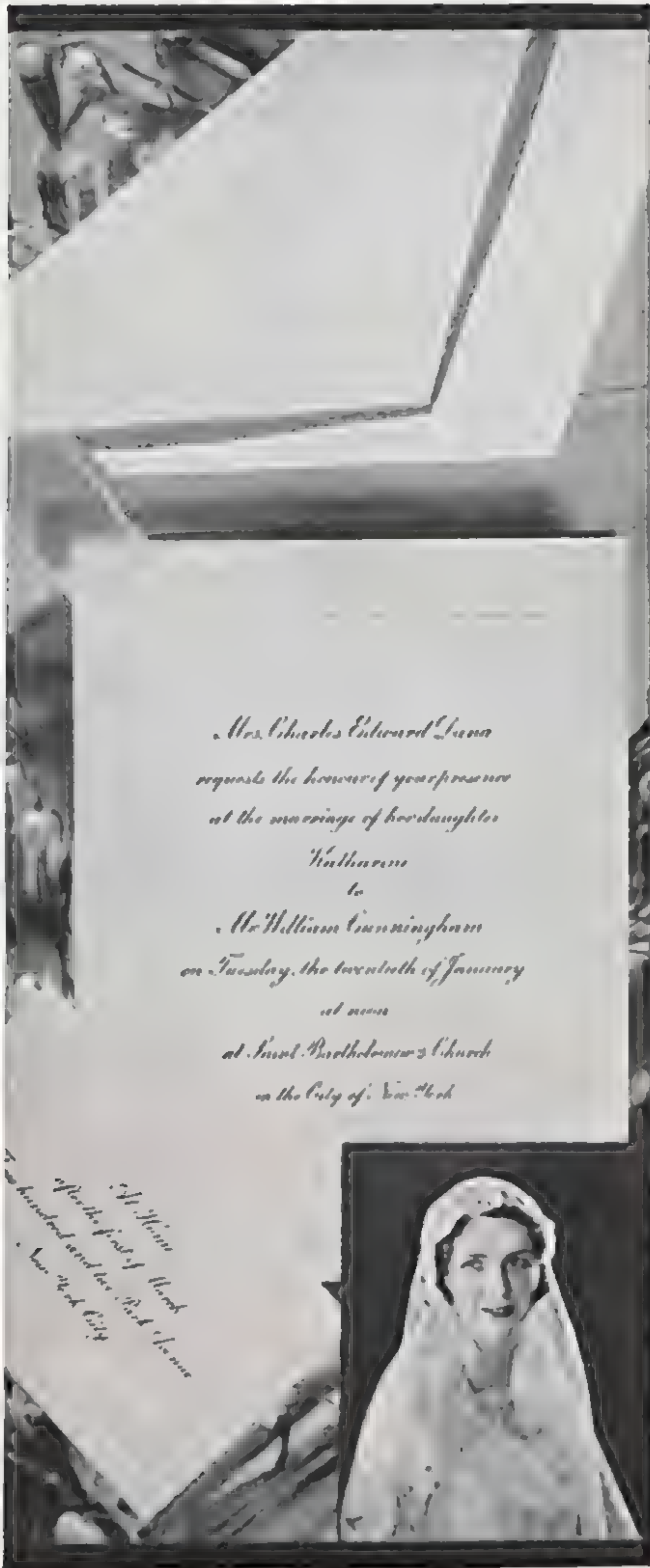
# KOTEX



# Emily Post

## APPROVES

### LINWEAVE WEDDING PAPERS



THE critical judgment of Emily Post, internationally known authority on social etiquette, endorses Linweave Wedding Papers as in the best taste. Leading hostesses in international circles of Washington, D. C., have found this to be true, for their invitations, announcements and cards are engraved on Linweave.

The interesting, authoritative Linweave brochure, "Etiquette of Wedding Invitations and Announcements," with a foreword by the Wedding Embassy, Inc., will be mailed to you,\* on request to Linweave, 270 Broadway, New York City.

\*Please send ten cents to cover postage.

# Linweave

### WEDDING PAPERS AND SOCIAL STATIONERY

## VERY YOUNG FROCKS HAVE PUFF SLEEVES

### DESIGNS FOR

### PRACTICAL DRESSMAKING



• FROCK No. 3153—Rickrack braid trims this one-piece frock of handkerchief linen with a sash in back and puff sleeves. Designed for sizes 1 to 6

• FROCK No. 3155—This small frock is of batiste with lace inserts. The short set-in sleeves are scalloped. This model is designed for size six months

• FROCK No. 3156—The older girl wears a sleeveless party frock of voile with double ruffles and a large bertha collar. Designed for sizes 8 to 14

• FROCK No. 3154—Printed dimity makes the frock in the centre, with its puff sleeves and fine scalloping. Designed for sizes 6 months to 6 years

## ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

### RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or at the end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any

one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer adequately.

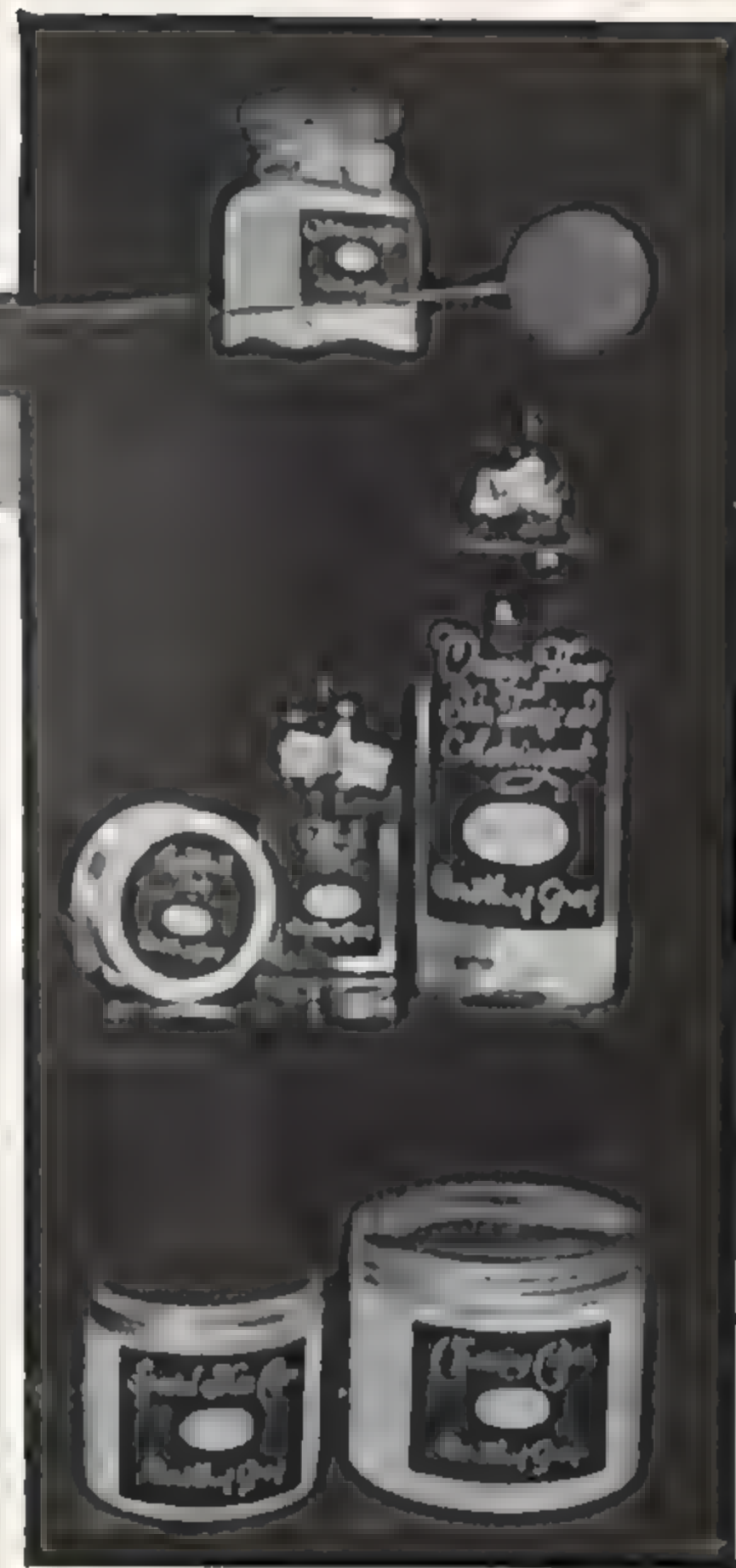
(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Mr. J. C. T.: In a personal letter, what is the correct form of address to a man of thirty years or so? Is "Mr." better for business letters?

Ans.: It is always more correct to address a gentleman as "Esquire" both in social and business correspondence.



READ THE  
WARNING MESSAGE  
IN THE LITTLE  
LAUGHTER LINES



THEY seem so innocent, so charming, those crinkly little lines at the corners of your eyes, those disarmingly faint little furrows that whisk in and out as you talk and laugh. Be warned of this fact: *the smallest*

*line is a potential wrinkle.* Unless you watch them, the lines that were once so fetching around your eyes and mouth will gradually spread and deepen until they are ugly wrinkles, disheartening wrinkles that make you look old.

You need not let this happen. Dorothy Gray has evolved scientific treatments and preparations that will keep your skin smooth and young. It is an easy matter to give yourself these treatments at home, for the same preparations which have proved so successful in the Dorothy Gray salons are sold at leading shops everywhere. Write to Dorothy Gray, or ask at your favorite shop for a copy of the Dorothy Gray booklet on correct home care of the skin. Begin, now, to watch out for the little lines, and the wrinkles will take care of themselves.

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683 FIFTH AVENUE, NEW YORK

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LIU THE ELEGANT  
IS FOR HER  
WHO IS MODERN

*Liu is a perfume of her and for her in the modern scene . . . she who disdains illusions . . . whose spirit is the restless staccato music of the hour . Liu is her voice , her moving voice , speaking nude frankness in accents of charm . . . firing a fusillade of daring quips. For quips are her armour — with which she both conquers and be-sparkles the turns of her daily drama . Liu echoes her casual and fabulous scenery . . . her melon emeralds , yachts , pent-houses , horses , dogs . Liu whispers that her jests lack joy — that sorrow dark as Erebus darkens her heart. Yet for her glamour and her gallantry Liu is hers — by the genius of Guerlain . . . Guerlain , whose power is supreme in creating beauty to increase the attraction of women !*

GUERLAIN

M O D E R N R U G S

(Continued from page 100)

contours of bodies stretched out on a beach.

Da Silva Bruhns has designed a number of striking rugs that harmonize perfectly with modern interiors. On one—shown at the upper left on page 101—he has placed large surfaces, in luminous sunset colours—orange, pale rose, dark grey, and beige—which oppose one another in a massive and somewhat architectural design and serve as a background for huge black polka-dots and arabesques. On another, which you can see at the upper right on the same page, a wide zigzag motif, composed of many dark brown parallel lines, is sketched in a bold pattern across a cream-white ground.

A more abstract conception is observed in a beautiful rug designed by Evelyn Wyld in a symphony of rose, beige, and reddish brown, lightened, here and there, by a line or a mass in white. Another interesting rug by this designer shows an aerial-like composition in which black lines on a white ground inscribe, in mysterious and captivating tracings, a strange problem in geometry.

Choosing a rug from among the many modern marvels calls for taste and discernment, but, in spite of the responsibility involved, there should be no excuse for making a mistake. Undoubtedly, you will try to find a rug that will accord with the general tones of the room to be furnished. But, no matter what your desires—a

rug that will emphasize the beauty of your furniture; or that will form, in itself, the key-note in the decoration of the room; or one that, through its colour scheme, will bring the several colours of the room into harmony; whether it is to be spread over a thick carpet, across an old marquetry floor, or on polished flagstones—you will choose the modern rug that, in colouring and composition, will best suit its new background.

Perhaps, in extolling the qualities of these modern rugs and in attempting to define the principles followed by the artists who design them, special emphasis has been laid on their value as decorative elements in modern interiors only; whereas, in reality, they have their definite place, as well, in old interiors where, spread on beautiful marquetry floors, they do not appear at all out of place if selected with care. It is quite possible for them to harmonize, in spite of their modernity, with old *boiseries* and damasks, with marquetry floors and gilded ornamentation; in fact, they bring to such a background a note of youthfulness that is both pleasant and refreshing. And this is not really surprising, for, when works of art have true beauty, whether they be antique or modern, do they not have some mysterious bond in common, some natural and harmonious conformity of values, that allows them to blend together in a beautiful whole?

PUT EXTRAVAGANCE ON THE SPOT

(Continued from page 96)

If these dresses have jackets, all the better. In cool weather, you will wear your coat over your dress and jacket, shedding to jacket as it gets warmer, shedding again as it grows hot. It seems that fashions, this year, have achieved somewhat the effect of Salome and her seven veils. These jackets are transferable. They can be worn with this year's print, as well as last year's dress. Plain jackets are worn with printed dresses and printed jackets with plain dresses, and it is not a bad idea to have a light jacket made to go with a dark dress. White, for instance, to wear with a black *crêpe de Chine* dress, couldn't be better, the great splash of domineering white at the top resembling the mountains of Switzerland. You might even have it made of white linen, to save cleaners' bills. If you wish to direct a bit of creating at home, you can find charming models of jackets, belted or not, among Vogue's own designs, some of which are shown on page 96.

As to the fabrics—McCutcheon's has some very superior pure dye silk prints for about \$2.50 a yard. Some of them have small geometrical designs—others, minute flower patterns. When buying them, remember the Paris statement about white and white backgrounds. Prints are very smart for hot summer days in town. If you want stripes, Altman has a superb Rodier silk at a little less than \$7 a yard, very finely striped in black-and-white. The same shop has an "extra, extra" large plaid silk in black-and-white for the approximate sum of \$2. Another very amusing modern one has small

figures of the Empire State Building all over it (at about \$2.50 a yard). It is made with a white background and can be obtained in black, brown, and blue with white.

If your affections have definitely attached themselves to the cut of a silk dress, don't be afraid to have it copied in other colours or, if the model is suitable, in other fabrics. Women in Europe have worked this trick for years. The charming Gertrude Lawrence has six string berets all alike, but in a variety of shades. Do this with your dress—but choose a smart one. Better one good dress than five mediocre ones, just as, if you are giving a party, one lively syncopated coon at the piano is better than four doleful members of a mournful band.

As for hats, gloves, and other what-nots of importance—there is a new joy on the market in the form of Nicolet's fabric gloves. They really look like the actual article. Don't get them all in that old banal beige; choose dark brown, black, white, navy-blue (the last word), all of which are to be found at Saks-Fifth Avenue. As for hats, one beret (at Best's, priced roundabout \$2.50), one little brimmed straw dyed to match your bright green or red dress, and a neutral Panama, perhaps with interchangeable bands, will make men forget—not you—but that you have the same old story draped about you.

After all, dressing well is a game. One must learn to play it, and, if you have ideas and look around a bit, you can, so to speak, "put extravagance on the spot."





AT THE COUNTER... ON YOUR BED... OR  
LAUNDERED FOR THE 100TH TIME  
*invariably smoother than any others*

You can feel the smoother weaving and finish of Wamsutta Percale by comparing these sheets with any others right at the counter where you buy them. You can tell them with your eyes shut when they're on your bed. And good hard use only makes their sleepier smoothness more apparent, for the longer-staple cotton selected for Wamsutta Percale is extra-combed to remove all the short fibres that work loose when ordinary sheets are laundered.

The best department stores in the United States will show you Wamsutta Percale sheets and pillow cases in a wide choice of plain, hemstitched, embroidered, and pastel-tinted hems. Their lovely colors, by the way, harmonize beautifully with the color range of North Star Blankets.



WAMSUTTA MILLS, New Bedford, Massachusetts

NEW YORK SALES OFFICE, 180 Madison Ave.

WAMSUTTA *percale* SHEETS & PILLOW CASES





# HANAN SHOES

TO COMPLETE THE NEW COSTUMES

To the many charming little by-laws which Spring costumes impose upon smart shoes, Hanan, in its exclusive new creations, has done exquisite justice. In addition to the regular Hanan line, we have created *Astrild*, a new Hanan Shoe presented for as little as \$10.50. In every respect the *Astrild* is a shoe worthy to bear the Hanan name.

AT A NEW PRICE RANGE

\$10<sup>50</sup>  
TO  
\$22<sup>50</sup>



ASTRILD PUMP, in black kid, trimmed with patent and lizard calfskin. \$10.50

HANAN OXFORD, in black kid, trimmed with patent leather on black lizard. \$14.75

## HANAN & SON

PARIS NICE LONDON NEW YORK

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CLEVELAND • COLUMBUS • DETROIT • KANSAS CITY • LOS ANGELES  
MEMPHIS • ROCHESTER • ST. LOUIS • SAN FRANCISCO • SEATTLE  
MILWAUKEE • NEW ORLEANS • PHILADELPHIA • PITTSBURGH

## OUTWITTING THE CALORIES

(Continued from page 87)

in an iron barrel. Clothes are designed entirely on and for the plastic figure, and, when the figure is not plastic, the whole basic idea is changed. This is the basis of all adaptation from the slim to the more mature figure, the reason for loose drapery and softness—tricks to offset rigidity.

Two things to do and two not to do came from this same expert. Good constructive advice. Let the older woman feature her back. She often has a far handsomer back than the scrawny young girl. It is a great asset, a fine style point, and should be emphasized. Another good point for the older woman is that she should never be without a narrow scarf. It divides her figure vertically—breaks the width—and is charming and graceful. There are a thousand things she can do with a scarf; it can take interesting, becoming lines and adds immensely to her grace and slenderness.

The first of the warnings is not to push the waist-line down, as many mature women insist on doing. This shortens the legs and thickens the silhouette—does, indeed, just the opposite of what she hopes. Yet, most women *will* do it. Nothing is dumpier than a waist-line pushed way down over a tightly corseted figure. Too tight clothes—a look as of having been poured into one's clothes—are most unwise. Another problem point is the armhole. This should not be emphasized. Above all, the armhole opening should not be too small or too tight. A carefully tapered armhole, narrow at the top of the arm, will do wonders to take care of a difficult line.

This is a particularly good season for the mature woman. It is a season of great individuality, in the first place, and, with care and thought, your clever woman can find distinctive, becoming clothes that are suitable for her figure. First of all, take the matter of length of skirt. This is, at present, more or less a question of individual preference. There is no definite rule, except that extreme shortness should be avoided. A long, but comfortable walking length is best for day; at night, exaggerated length has been shortened to a much easier to wear ankle and instep length. The fact that the figure is very much accented—which is certainly one of the great tendencies of the mode—at first glance seems to present difficulties. Still, because of this very fact, it is a day of no extraneous detail, which is a favorable point—no fussiness, no awkward, fluttering lines. Belts may be left off evening dresses. This hard line of demarcation is often replaced by softness at the waist-line—by looseness and gathering becoming to the larger figure.

The new tendency to cover the shoulders for evening is at the same time smart and flattering. This takes care of what is very often a trying line. Formerly, older women felt they should wear little sleeves and capes to veil this line—but they were conspicuous in doing so, since it was not generally the fashion. Now, they can know that this most becoming line for them is also one of the newest style points. Shoulder capes, sleeves, short-sleeved jackets, or scarf lines are all helpful.

This is a great suit season, but suits are varied enough to be becoming to any type. They range from the short jacket variety to the long, almost knee-length coat. The tuck-in blouses that were so trying are being supplanted by blouses that tie or wrap around the waist-line in becoming ways.

Hats may have a tilted brim-line—and brims make much more becoming angles than the variations of the tight berets that seemed to be the only popular hats last year.

Small designs in prints are still being used for daytime. Black-and-white, dark blue and white, grey and navy-blue, and other discreet combinations have never been more popular. They make for great distinction. Print dresses are also often accompanied by jackets or made with scarfs, cowl neck-lines, or flattering white collars.

The subtlety of the new mode favours the years of discretion. Your younger type may go in for the more obvious flare of youth. Her mother can afford to be more subtle. Take the new colour combinations, for instance. The all-matching accessories and ensemble have been supplanted by a new relativity—a fourth dimensional arrangement of two or more shades. A striking and central idea lies back of the contrast. With this, the older woman can easily enhance her best points. A bright hat or scarf may be the central point of interest in a cleverly thought-out costume. Being the focal point, it distracts attention from less happy and more hippy lines.

There is scarcely a model designed for a slimmer figure that can not be adapted intelligently to the fuller figure. All good designers do it expertly. But it does not mean mere enlargement, adding a piece here and there. It involves a more difficult change called "grading"—a process very like that which a sculptor uses to change the line of a statue. The whole fundamental problem of proportion and line must be studied in the shift. The drapery is moved ever so slightly, the lines are kept vertical and slim at the sides and lengthened wherever possible. The idea of the dress is preserved, but transmuted into a new dimension.

### TO OUR CONTRIBUTORS

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*All for Beauty*



*Luxuria*

THE BASIS OF EVERY TRULY EFFECTIVE  
*Beauty Treatment*

*In the few moments that it takes, night and morning, to smooth LUXURIA over your face and neck, it does three important things—Brings to the surface all the hidden dust and grime that darken the skin and distend the pores.*

*Restores and preserves the skin's own natural oil.*

*Whitens and refines the skin, leaving it clear and fresh and supple.*

*Every type of skin responds at once to its cleansing, lubricating and beautifying qualities.*

*Price, 40c., — 75c., — \$1.75, — \$2.50*

*The complete Harriet Hubbard Ayer home method is described in the booklet "All for Beauty," which goes into every detail that concerns one's looks. A copy will be sent you free upon request to Harriet Hubbard Ayer, New York.*

HARRIET HUBBARD AYER  
INCORPORATED  
BEAUTY PREPARATIONS

LONDON

NEW YORK

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# McCutcheon's

FIFTH AVENUE AT 49th STREET, NEW YORK

You must actually see  
these Cottons and Linens  
to realize their beauty!

Write Department 18 for samples

**Irish and Liberty Dimities** have white patterns on bright colors, tiny rosebuds, or leaves, some designs are sweet and demure, others are tailored. Color-fast.

32-36 inches wide. 75¢ a yard.

**Cross-bar Swiss Organdy**, the smartest, sheerest cotton you ever saw! Solid color and printed Organdies are here in all their crisp glory. Permanent finish. 36 inches wide.

95¢ and \$1.25 a yard.

**Paris Lawn** features dramatic white patterns on colored grounds. It washes perfectly, is soft and a very fine, smooth quality.

36 inches wide. 75¢ a yard.

**St. Gall Dotted Swiss**, the finest hand-loomed quality, always a favorite for children's dresses, is newly smart for picturesque afternoon or evening dresses! Colored grounds with dots and colored dots on white grounds.

31 inches wide, \$1.00 a yard.

**Printed Chiffon Voiles** in designs that rival those in expensive imported chiffons! Small or large effects. Fine quality.

38 inches wide. 65¢ to \$1.25 a yard.

**Lace Voiles**, a sheer fine voile with the smart leno checks. In white and a wide range of soft pastel and darker colors.

39 inches wide, \$1.25 a yard.

**Liberty Cottons** become prettier each season! There's a freshness to Liberty colors that is unequalled. Scores of romantic floral designs in Tana Lawn and Liberty Brilliant with its tiny faconne motifs for women's and children's dresses. Color-fast. Exclusive with McCutcheon's.

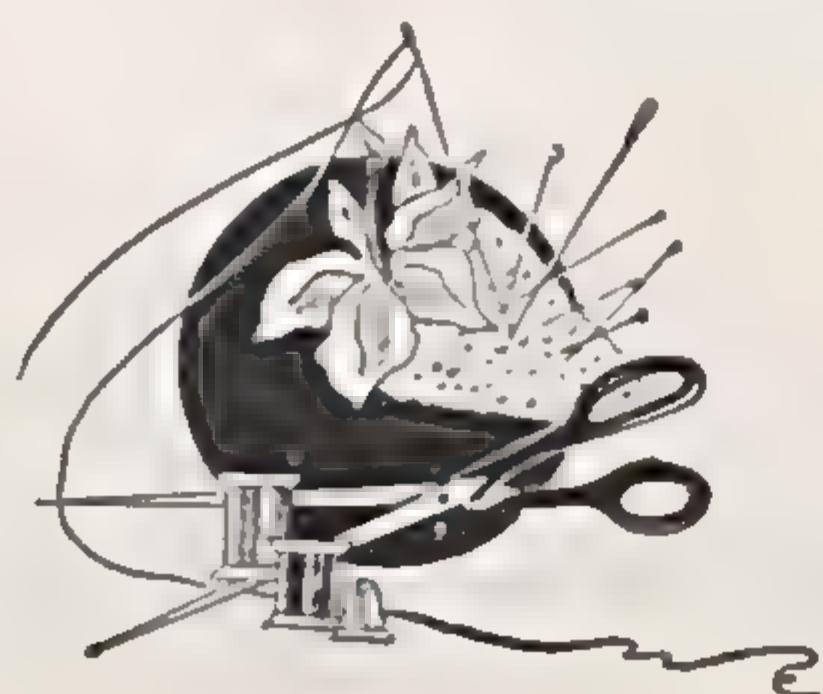
36 inches wide. \$1.25 a yard.

**Piqués** are smarter than ever this season! Stripes, florals, checks and the smart solid colors.

36 inches wide. \$1.00 and \$1.25 a yard.

**Cotton Mesh** in fish net or filet effects is an outstanding cotton for blouses, jackets and frocks. Very firm. In white and smart pastels. 32 and 36 inches wide. \$1.00, \$1.25, \$1.50 a yard.

**Everfast Contempora Printed Handkerchief Linen** features designs by internationally famous artists. Each design selected and approved by a jury of prominent stylists. Florals, plaids and novel new effects. All color-fast. 36 inches wide, \$1.00 a yard.



HOYNINGEN-HUENÉ, PARIS

Occulta makes this sports garment of washable mesh—supple, but firm, and fitted like a bathing-maillot. The fabric is slightly elastic and keeps its shape. The brassière is worked with a crochet stitch

G O O D F O R M

(Continued from page 95)

continuous, disciplined bodily control is the new ideal—we'll think before we sit, and then sit as we should. It starts like that!

It is a bit surprising to be told that to coordinate mind and matter and to stop breathing through the mouth is the way to start reducing! But that is primarily because reducing itself has changed. We reduce in measurement, now, rather than in pounds. We reconstruct. In New York, Dr. Carreno bases this reconstruction procedure on the principles of equilibrium, correct breathing, concentration, and coordination—something of a departure from electric cabinets and lamb chops and pineapple! Before he gives any exercises or suggests any change of routine or diet, he teaches his clients to make a mental connection with every action. He will point out, for example, that the fat person who bumps into things and makes awkward gestures, does so, not from her size, but from lack of coordination, and this coordination must be set up before the pounds can be sent down. He attacks figures from a psychological angle, and he insists that his clients do likewise. When he has achieved the correct relation between brains and muscles, he begins with exercises

directed especially towards reducing or remodelling any discrepancies of figure.

Training the will to control the muscles and thus develop a harmonious body is the basis of Dr. Mensendieck's method, in Paris. It's letting a muscle lie dormant that causes it to deteriorate into fat; it's overworking a muscle that makes it ugly and hard. And Dr. Mensendieck believes that breathing has so much to do with the way we look that bad breathing may even spoil the shape of our noses. We have to practise, not only muscle control, but breath control.

Mrs. Lung Bergmann, who teaches this method in Paris, has her pupils exercise before a mirror, nude. In this way, they can watch the work of each muscle in the usual movements of the day. She has them walk, sit down, open a door, telephone. Soon, this coordination between brain and muscles will become a habit; for any ordinary gesture, that is.

It's not enough to have a perfect figure. Poise and "carriage" have come back. You must move with all the grace of a collie dog. Only then can you carry off the beautiful new clothes in the manner in which they should be worn, with assurance.



SIT DOWN LIKE THIS

BUT NOT LIKE THIS



A NEW FACE

FOR YOUR NEW Spring COSTUME

Helena Rubinstein, the greatest living authority on beauty, gives you here the key to new-born loveliness—a spring ritual of beauty now being followed by faces “in the know” all over the world.

Bright spring days reveal each tiny imperfection in the skin — hats offer no concealment...this season challenges you to flawless perfection from your hairline to your throatline. And the faces which will meet that challenge most triumphantly are those cultivated in the Helena Rubinstein manner.

Helena Rubinstein has created creams and lotions with a veritable magic for rendering the skin flawless and radiant. She has perfected finishing touches that re-create the face in perfect harmony with the season and the mode. Her permanent beauty-builders and make-up masterpieces are the “open sesame” to the chic perfection of your ensemble.

Let your beauty know the triumph and joy of

Helena Rubinstein's  
Spring Beauty Ritual

The following preparations may be used singly or in groups with excellent results. A group of three preparations chosen according to your individual needs, will bring you beauty with amazing swiftness and ease.

**Cleanse and Youthify** with Water Lily Cleansing Cream. This most exquisite of cleansers contains youthifying essence of water lily buds. For quick daytime cleansing use the liquid form,—Water Lily Liquid Cleanser. Each 2.50

**Awaken the Skin** with Youthifying Stimulant. Fatigued skins respond as if by magic to this most unusual new creation. It answers a vital need of every skin over the age of twenty-five . . . . . 2.00

**Refresh the Skin and Eyes** with Valaze Extrait, a gentle anti-wrinkle lotion of extraordinary effectiveness. It erases the drawn fatigued look from face and eyes and acts as a make-up base . . . 2.50, 5.00

**Restore and Preserve the Youth of Your Skin** with Youthifying Tissue Cream. A marvelous preventive and corrective of crows'-feet, lines and wrinkles. No beauty regimen is complete without this rich rebuilding cream . . . . . 2.00, 3.50

**Uplift Relaxed Contours** with Georgine



**Lactee** the unusual astringent balsam which braces drooping chin and puffy eyes. Unexcelled for firming the outlines of face and throat . . . . . 3.00, 6.00

**A Daily Necessity to Every Skin** — Skin Clearing Cream (Beautifying Skin-Food). For clearing, whitening and refining. A perfect boon for sallow, lifeless skin. 1.00, 2.50.

**For Beauty on Short Notice** — Water Lily Rejuvenating Mask — one of Helena Rubinstein's newest inspirations. It brings renewed beauty instantly. The perfect emergency home beauty treatment for those who cannot visit the Salon . . . . . 3.00

**New Youth and Beauty for Your Hands** — Hand Lotion, a creamy liquid to soften and whiten . . . . . 1.00  
Hand Beautifier, a unique finishing lotion that brings instant beauty . . . . . 3.00

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Smart Finishing Touches  
that Add Glamour to Your Beauty

The perfect ensemble depends on the perfect make-up, and the cosmetic creations of Helena Rubinstein are perfection itself—in coloring, in texture, in sheer staying quality. Here are powders, rouges, lipsticks and eye-make-up so flattering in coloring and so harmonious and soothing in texture that they seem to have been blended for you alone.

**Make-up Foundations** — protective and enhancing—for sports, Sunproof Lotion; for other occasions, Cream of Lilies or Water Lily Foundation . . . . . 1.50, 2.00

**Enchanté Powder** — a luxurious necessity, rare in texture, coloring and quality . 3.00

**Water Lily Powder** — Adherent, flattering. A becoming tone for every skin . . 1.50

**Other Helena Rubinstein Powders** to suit normal, dry and oily skins . . . 1.00 to 7.50

**Valaze Rouges** — Magically reproduce the glow of youth . . . . . 1.00 to 5.00

**Lipstick Enchanté** (indelible), the lipstick de luxe. 3.50. Water Lily and other becoming indelible lipsticks . . . 1.00, 1.25

**Persian Eye Black**, the super mascara that stays on. For eyes of every hue . 1.00, 1.50

**Valaze Eyelash Grower and Darkener** for perfect grooming . . . . . 1.00

*Helena Rubinstein's beauty preparations are obtainable at smart shops. Qualified attendants will help you select the most resultful preparations for your type of skin.*

In the Service of Your Beauty

The Salons of Helena Rubinstein throughout Europe and America are really authentic Beauty Centers. Connoisseurs of Beauty Culture frequent the Salons not only for sound advice and treatments but for the latest beauty news from all over the world. When Fashion decrees new color schemes, Helena Rubinstein is the first to offer make-up in harmony. Make it a habit to visit this smart Rendezvous of Beauty.



# Hostess Slippers

## *step to romance*

### IMAGINE THEM IN COLOR!

Maybe the pink of a coral spray, a sea blue, or the red of a ruby. These twinkling bits of silk or kid look as frail as a nodding harebell. But heavens, how they fool you!

Daniel Green makes them in great variety. And when Daniel Green makes a slipper, no matter how delicate, he fills it with barefoot comfort... makes it fit and wear like any sturdy shoe.

Come on. Go romantic. Be the sort of hostess who wears these dainty new lounging things. All your good shops have Daniel Green's newest styles. They carry Daniel Green Comfys too... for men, women, children.

THE DANIEL GREEN COMPANY,  
DOLGEVILLE, NEW YORK



If you don't see the Daniel Green name on the sole, it's not a Daniel Greenslipper.



## DANIEL GREEN

### LEISURE FOOTWEAR

## SEEN ON THE STAGE

(Continued from page 112d)

er ones—each one practical and at the same time part of a marvellous and ever-reaching sky-line. The conception is no more fantastic than radio, the telephone, the motor-car, the New York sky-scraper sky-line, than the ordinary tools, the common-places of our present civilization would have seemed to the most sophisticated, a few decades ago. Except for those things that express truth, beauty, or grace—one or all—the modernism of to-day is quaint, ridiculous to-morrow. Although Owen Davis does not say that, it is implicit in every line of his book.

### "THE GANG'S ALL HERE"

At the beginning of this panegyric, it was stated that but one production of the past two weeks merited comment. That one is "The Gang's All Here," starring Ted Healy. It starts out to be a musical comedy in the literal meaning of the phrase, but after a very few minutes abandons that form, becomes just a series of disconnected numbers. The original idea, however, continues to hang over, and hamper it. In two ways—the figures retain their program names and vaguely their relationship to one another, and, secondly, most of the acts end

rather flatly as if the authors and producers still considered them parts of a growing, cumulative, climactic narrative.

The show is somewhat salvaged by two or three songs (written by Lewis Gensler) and the dancing. Of the former, "By Special Permission of the Copyright Owners, I Love You" will doubtless be, if it is not already, a "hit." "What Have You Done to Me?" and "It Always Takes Two" are tuneful, the lyrics bright.

Hal Leroy, a lad not yet twenty, will, if he does not rest, succeed to the position as a dancer held by the late Jack Donahue. He has grace, a supple body, marvellously agile feet. Gomez and Winona do the kind of dances we usually term "Spanish" more than well.

Green and Gensler have assembled a number of talented performers for "The Gang's All Here," but their talent has little or no play. Ruth Tester, who made an impression rendering "Sing Something Simple" in the "Second Little Show," sings two songs in this without distinction. But Zelma O'Neal, happily remembered from "Good News," and such merry comedians, high and low, as Tom Howard, Shaw and Lee, and Jack McCauley, because of poor, meagre material, are practically wasted.

## PORTRAITS OF CHILDREN

(Continued from page 90)

George Luks's vigorous realism to Foujita's fragile stylism. Others included are by Lilian Westcott Hale, Harrington Mann, Virginia Keep Clark, Abram Poole, and Guy Pène du Bois.

In his portrait of Jenny, daughter of Mr. and Mrs. Quincy Shaw McKean, of Boston, George Luks is no less the vigorous realist because he tempers his slashing brush stroke with the tenderness and delicacy required by his wistful, quaint little subject. The poignant tenderness characteristic of his portraits of children is only another manifestation of the warmth and breadth of his humanity.

Lilian Westcott Hale is a realist who combines taste and tenderness with fine draughtsmanship and decorative design, qualities exemplified in the engaging portrait of John Lowell, the son of Mr. and Mrs. Ralph Lowell, of Boston and Dedham. Mrs. Hale has the virtues of the Boston school, without sharing its shortcomings, in that technique never becomes an end in itself, but it merely a tool skilfully applied to the problem of presenting reality. She prefers to paint her young sitters in their home environment—this gives a quality of intimacy, as well as an opportunity for decorative arrangements.

Foujita, the well-known Japanese Parisian, who has recently come to this country to execute portrait commissions, drew the fragile, whimsical wash and line portrait of Virginia, daughter of Mr. and Mrs. Samuel A. Lewisohn. In abandoning the rôle of the sophisticated interpreter of fashionable manners for that of child portraiture, he loses not one iota of his essential quality.

Abram Poole is another artist whose

portraits are, for the most part, decorative stylizations of chic and glamorous personalities. His portrait of Katherine Felton Elkins, daughter of Mrs. Frances Elkins, is, on the contrary, in its simplicity and directness, almost a symbol of little girlhood. White party dress, blue sash—this is the way little girls picture themselves, whatever the fashion in hair-cuts or clothes may be at the moment.

Virginia Keep Clark, in her portrait of Stanley Rogers Resor, son of Mr. and Mrs. Stanley Burnet Resor, of New York, achieves a handsome decorative arrangement without loss of characterization. The flat silhouette of the figure against the simple, one-toned background, in its emphasis on linear patterns, suggests some of the early Florentine portraits.

Harrington Mann, the well-known British painter, brings to his portrait of William Truesdale, son of Mr. and Mrs. Melville D. Truesdale, the sound traditions of English portrait painting—able craftsmanship, sound draughtsmanship, fresh, direct painting, and charm. Generally conceded to be the most popular painter of children in this country, his portraits remain free from the recipe-ed manner of the professional portrait-painter.

"Captain Billy" is by Guy Pène du Bois and is a portrait of his son. To those who think of Mr. du Bois as the caustic historian of a twentieth-century *Comédie Humaine*, it is interesting to know that his penetrating analysis of character is increasingly finding expression in portraiture and that he can be as tender when the subject calls forth this reaction as he can be excoriating in his arraignment of human foibles and follies.



## The Radiance of an English Complexion can be yours

THE ENGLISHWOMAN HAS ONE BEAUTY SECRET . . . ONLY ONE!

INDOORS, in the flattering light that filters through curtained windows or falls from shaded lamps, an imperfect skin may sometimes escape detection. Out-of-doors, with the sun at his best (or worst) it is another story.

But you can have only admiration for the clear beauty of the Englishwoman, whether you meet her in the sophisticated atmosphere of a London drawing-room or at some race meet in the country. Even in the glare of the sun's full light, her exquisite complexion is as perfect as the petals of a flower.

She has one beauty secret . . . only one. It is the excellent daily care she gives her lovely skin. All her favorite preparations are made by one famous perfumer: Yardley of London; all are scented with that winsome, wistful fragrance of English Lavender, choice of the English gentlewoman through generations. All have been, for a hundred and sixty years, the finest that could be bought.

Yardley's English Lavender Soap is gentle and refreshing, mild and pure. Its luxurious lather washes away every trace of today's dust and grime. English Complexion Cream

follows, to finish the cleansing which the soap begins. But English Complexion Cream is also a nourishing cream. And a powder foundation which can be washed away with water. One cream instead of the three you have been using! Then, to achieve the final accent of perfect grooming, use a dusting of Yardley's English Lavender Face Powder, and a dash of the sweet cool fragrance of Lavender itself.

And if you would like the complete story of English loveliness, write for our booklet, "Complexions with an English Accent." It is free. Yardley & Co., Ltd., 452 Fifth Avenue, New York City; in London, at 33 Old Bond Street; also Toronto and Paris.

BY APPOINTMENT  
TO H. R. H.



THE PRINCE  
OF WALES

YARDLEY'S English Complexion Cream, to cleanse, nourish and protect your skin. It is also used as a powder foundation, and can be washed away with water. \$1.50. Yardley's English Lavender Face Powder in six skilfully blended shades, \$1. Yardley's English Lavender Soap for complexion and bath. Box of 3 cakes \$1, or 35 cents a cake. Bath size, 50 cents. Guest, box of 6 cakes, \$1.00.



Photograph by Eric Gray, London

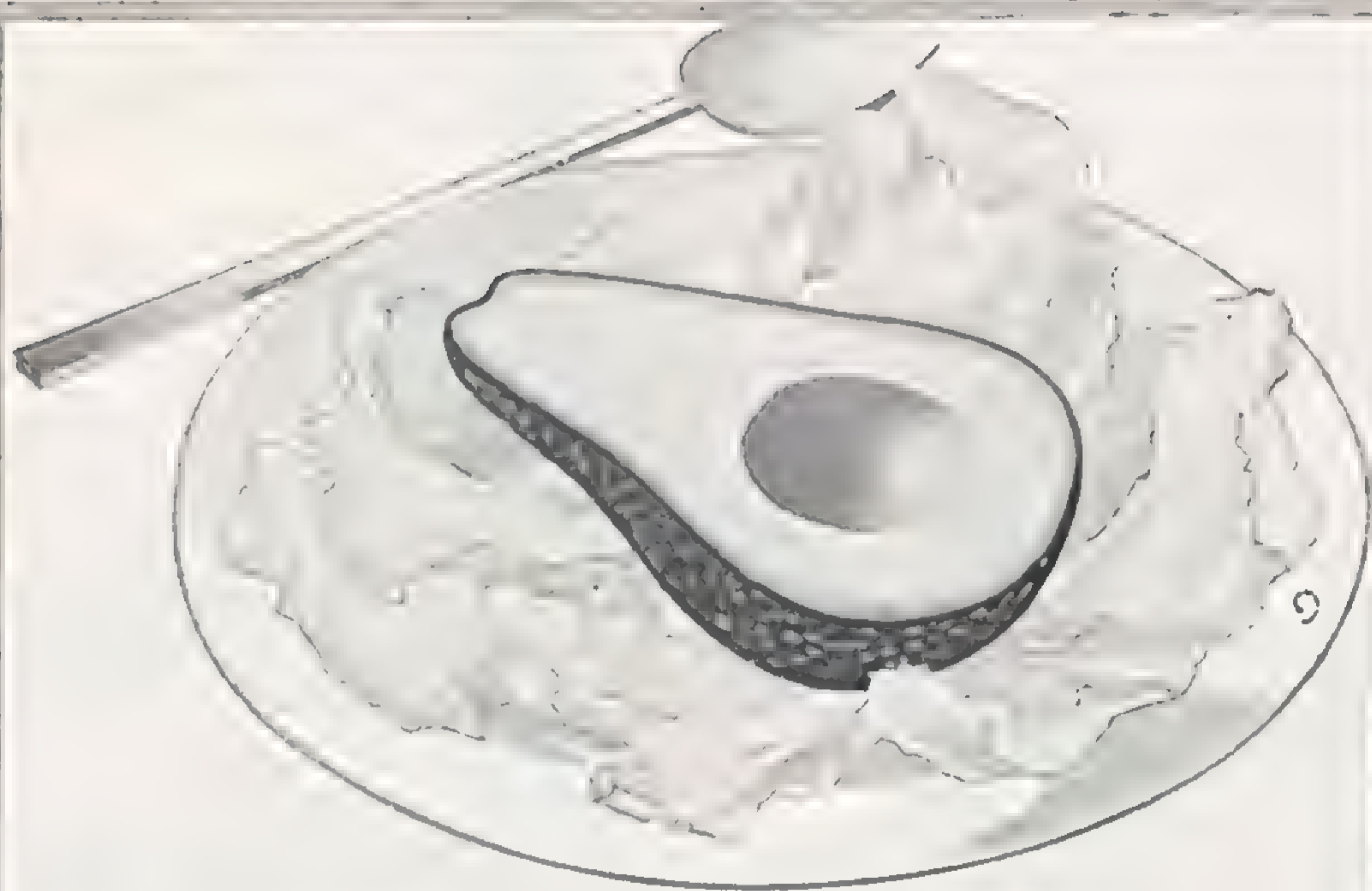


### YARDLEY'S ENGLISH LAVENDER... THE APPROPRIATE FRAGRANCE FOR ALL OUTDOOR OCCASIONS

FOR out-of-doors, a fresh, cool perfume . . . one in harmony with the time and the scene . . . one with that too-rare quality, simplicity . . . and one that will last through an entire afternoon. There is such a perfume . . . Yardley's English Lavender, well loved by the English gentlewoman . . . used by her and her kind through eight generations. It is as completely in harmony with the out-of-doors as sunlight on hillsides or fresh breezes over the downs. It will recapture, for you, all the beauty, all the fragrance of the English countryside. Yardley's English Lavender Perfume may be had in bottles of various sizes, ranging in price from \$15 to \$1.

# YARDLEY'S ENGLISH LAVENDER





**T**aste this  
*melting goodness*  
a new asset for smart hostesses

... and Calavos are  
much cheaper this year

**L**OOK NO FURTHER if you  
are seeking something new  
to serve. You have it in Calavos  
—California's Aristocrat of Salad Fruits.

Calavos are as unlike other fruits in flavor as they are in appearance. You must taste them—know their melting smoothness—to realize why they add distinction to any luncheon or dinner, even when served ever so simply:

Halve a Calavo. Remove seed. Place one half on a bed of lettuce. Serve with lemon juice and salt, or with a French or other sharp, thin dressing. Heavy dressings are not advised; the Calavo, unlike the ordinary avocado or alligator pear, supplies its own natural fruit oil in abundance.

This oil, dietitians say, accounts for much of the unique health quality of Calavos. It supplements the usual vitamins and minerals of fruits and gives Calavos the energy value of lean meat. It is highly digestible and has an important regulative effect on the entire digestive system. Thus Calavos make an ideal mid-day meal, satisfying, energizing, yet "light."

This year, for the first time, there is an ample supply, and prices are much lower. So serve Calavos often—"on the Half-shell," in salads, hors d'oeuvres, cocktails, sandwich spreads, and ice creams.

Free—Hostess Recipe Booklet

Send coupon for free "Calavo Hostess Book," containing recipes, correct service suggestions and detailed health information on "the Aristocrat of Salad Fruits."

Buy Calavos from any quality grocer. Look for the name stamped on the skin. Only then are you assured of obtaining fruit grown on the sunniest, protected hillsides of Southern California, selected for excellence, and pre-tested by the Calavo Growers' own laboratory.



**CALAVO**

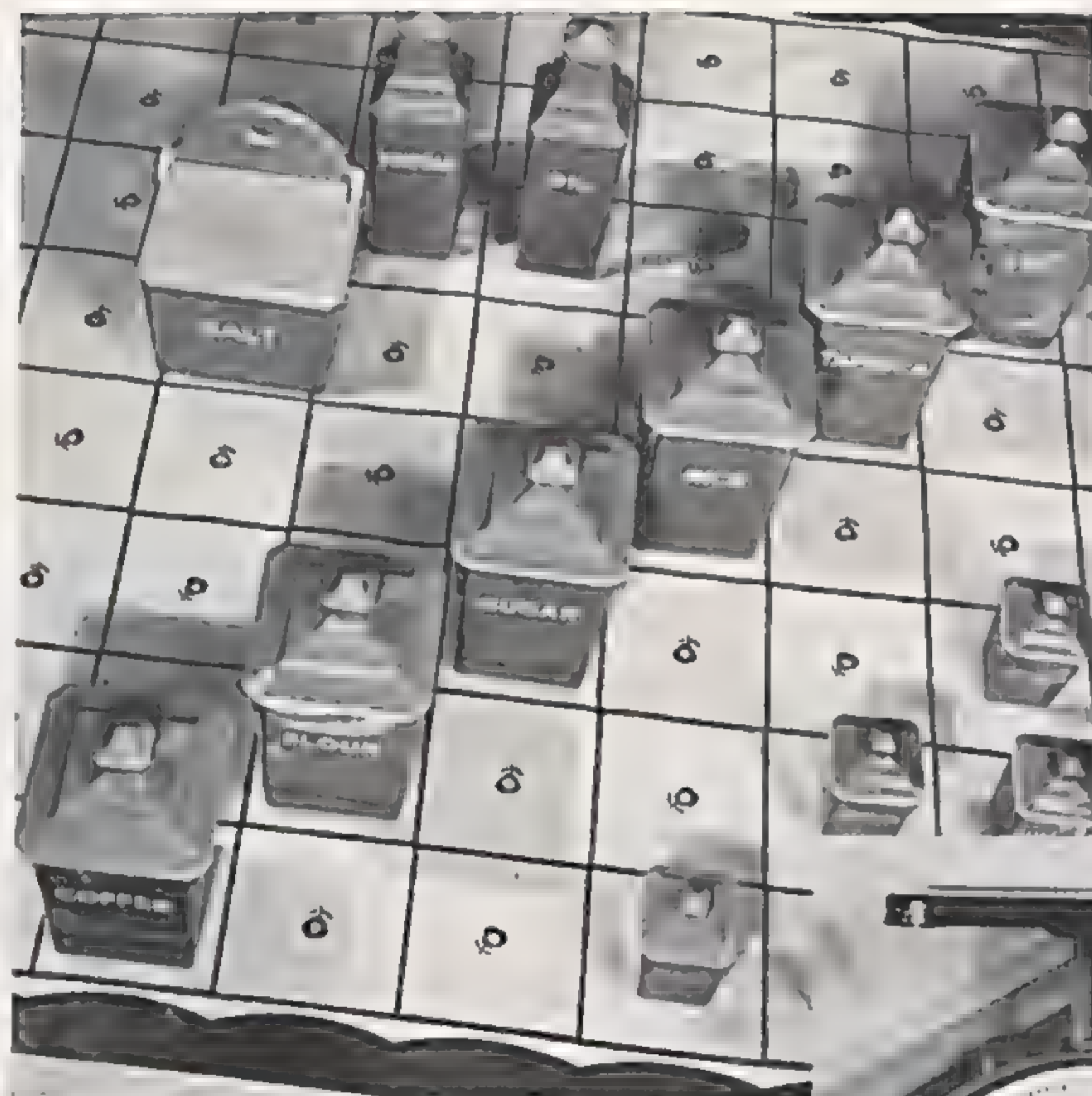
REG. U. S. PAT. OFF.

California's Aristocrat of Salad Fruits

CALAVO GROWERS OF CALIFORNIA, Dept. 405, 4803 Everett Avenue,  
Los Angeles, California.

Please send me the free "Calavo Hostess Book."

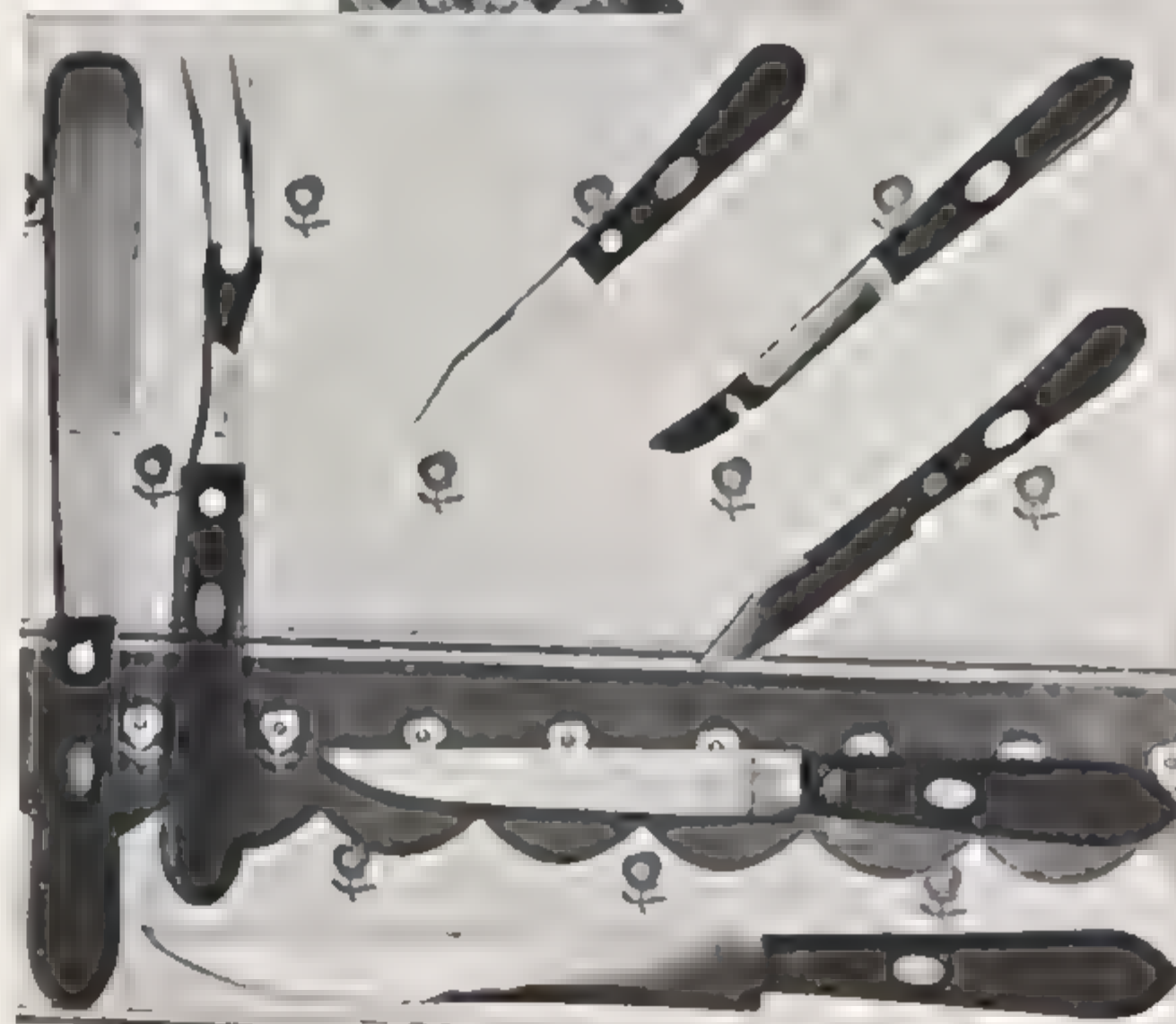
Name \_\_\_\_\_ Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_



A dark bright blue cereal set on a smart oilcloth table-cover; from Macy's

"Cook-O-Meter," marvel of measure; Macy's. Striped towelling; Gimbel

Meritas plaid for table or walls; Bloomingdale. "Pine-tree" china; Macy's



LÉON DE VOS

The bright-handled stainless steel cutlery will continue the kitchen colour note, as will the gaily patterned oilcloth shelving; Macy's

## WELL-DRESSED KITCHEN-WARE

**T**HE well-dressed kitchen, in this season of colour, will undoubtedly wear many of the smart accessories depicted on this page and on pages 102 and 103. The Meritas oilcloth, for example, that appears here, in the picture next to the bottom, continues the theme song of plaids in a design that would make effective kitchen tablecloths or wall panels, and the oilcloth table-cover and shelving (top and bottom pictures) are in an exclusive Macy pattern, in practically every colour combination you could want in your kitchen. The towelling in the background in the picture next to the top

has such smart dégradé striping, in blue, gold, or green, that it hardly seems fair to confine it to the kitchen. The "Cook-O-Meter," shown in the same picture, will make life in the kitchen a simpler matter by providing an accurate measure for ounces, as well as convenient measures for specific amounts of vegetables, sugar, and the like. Another boon to the kitchen is a table-cloth of an oilcloth that will neither crack nor wrinkle, and still another is every sort of kitchen and ice-box dish in gay coloured beetle ware, a substance that will not break or chip, no matter what you do to it!



# A thoroughbred among silverware

## *Gorham's* new "HUNT CLUB"



THE ONWENTSIAS HUNT, AT LAKE FOREST, IS ONE OF THE SMARTEST IN THE COUNTRY. AUSTIN H. NIBLACK, ESQ. (CENTER) IS M.F.H.

*The new sterling being used by Masters of Famous Hunts • Onwentsia • Middleburg • Jacobs Hill • Harford*

THE high tradition of the hunt carries with it the spacious hospitality of aristocrats.

And that Masters of four of America's most celebrated hunts are using, on their own boards, the new "Hunt Club" sterling is significant. For the graceful fluting of this new sterling, the exquisite balance and proportion of each piece, mark it as a thoroughbred and aristocrat among silverware.

It has the simplicity of great elegance—and therefore is in harmony with all beautiful things. In the magnificent home of Austin H. Niblack, Esq., M. F. H. of Onwentsia, in the Virginia home of Daniel C. Sands, Esq., M. F. H. of the Middleburg Hunt, the home of

Benjamin L. Cook, Esq., M. F. H. of Jacobs Hill at Providence, the Long Island estate of Harry I. Nicholas, Esq., M. F. H. of Harford—everywhere, "Hunt Club" is serenely harmonious.

That is why fashionable hostesses and brides are so enthusiastically selecting "Hunt Club" for their own tables. In its first few months it has been bought in New York, Chicago, Washington and

other important cities to a greater extent than any other pattern of recent years.

Your own jeweler will show you this exquisitely designed new sterling and you will find the name "Gorham" on the back or base of each piece. You will find it costs less than you expected. A complete "Hunt Club" service for eight—76 pieces—costs only \$227.

Other Gorham patterns of varied periods include FAIRFAX, with its Colonial simplicity, ETRUSCAN, in the classic Empire feeling, ST. DUNSTON, in harmony with Victorian elegance, FLORENTINE, suggesting Italian and Spanish richness.



ETRUSCAN • ST. DUNSTON, CHASED • FLORENTINE • FAIRFAX

The delicate fluting of the stem of this "HUNT CLUB" dinner knife—its perfect proportioning—illustrate the aristocracy of Gorham's new sterling. The photograph is  $\frac{3}{4}$  actual size.

Your own jeweler will give you an illustrated 18-page booklet, "The Hunt Club," showing the popular pieces in the new Gorham Sterling. Or, send this coupon to The Gorham Company, Providence, R. I., Dept. P-10.

Name \_\_\_\_\_

Address \_\_\_\_\_



*Gorham*  
1831 • A CENTURY OF LEADERSHIP • 1931



# PRESERVE THEIR DAINTY COLOR

with this new~  
Beauty Treatment



Kydet' provides a new beauty treatment for sensitive leathers. Its gentle cleansing preserves their lovely color forever new. A gorgeous array of deep shades and soft tints permits you to match every smart shoe and leather accessory.\* Gentle massaging with this creamy liquid skillfully conceals the scuffs and abrasions. Kydet' refinishes the surface like new. Mildly lubricant, it keeps the leather soft and supple. After rubbing with a soft cloth, nothing remains to smudge or come off; only a pleasing fragrance lingers. Sold wherever you buy fine footwear. 50 cents.

\*Kydet' will tint white silk or satin shoes.  
Preserves the color of fabric footwear.



## WHAT COLOR SHOULD I USE ON MY SHOES?

KYDET' COLOR ENSEMBLE CHART—SPRING 1931

KIND OF LEATHER	FOR DARK SHADES	FOR MEDIUM SHADES	FOR LIGHT SHADES	FOR EXTREMELY LIGHT SHADES
BLACK	KYDET' BLACK (for bright finished leather or patent leather) DULL BLACK (for dull finished leather)			
BROWN (or Tan)	PRADO BROWN KYDET' BROWN	SUNBURNED TAN CHAMPAGNE KYDET' TAN	KYDET' TAN KYDET' BLOND	EGGSHELL KYDET' BLOND
WHITE	(for glossy finished leather) (for dull finished leather, Kid, Buck or NuBuck)			WHITE GLAZE WHITE KID CLEANER
RED	KYDET' RED	KYDET' RED	KYDET' PINK	KYDET' PINK
GREEN	DARK GREEN EMERALD GREEN	KYDET' GREEN	KYDET' GREEN NILE GREEN	NILE GREEN
BLUE	DARK BLUE	LIGHT BLUE	LIGHT BLUE BABY BLUE	BABY BLUE
PURPLE	VENETIAN PURPLE	KYDET' LAVENDER	KYDET' LAVENDER KYDET' ORCHID	KYDET' ORCHID
GRAY	FRENCH GRAY	FRENCH GRAY	FRENCH GRAY	FRENCH GRAY
YELLOW	KYDET' BLOND	KYDET' BLOND	EGGSHELL	EGGSHELL SMOKED ELK
METALLIC	Use Kydet' Bronze, Gold or Silver for Bronze, Gold or Silver Leather or Fabric.			
FABRIC FOOTWEAR Silk & Satin Linen & Canvas	Use Kydet' Satin Cleaner for all colors and shades Use Kydet' Linen and Canvas Cleaner for all colors.			

For a dainty flask, free, in any color on the Ensemble Chart, address The Barton Manufacturing Co., 4157 N. Kingshighway, St. Louis, Mo.

**Kydet'**  
SHOE CREME  
A BARTON PRODUCT



This smart young person appearing in Vogue's current Fashion Film wears a cape coat of blue covert-cloth, blue straw hat, beige socks, and brown shoes; Best

## TIPS ON THE SHOP MARKET

(Continued from page 99)

campaign. Good umbrellas, I call them, and with so much more joie de vivre than the black cotton species.

• There is a new game on deck, and, when I say "on deck," I am not very far off in my metaphor, since this is a very nautical sort of a game. It is called "Salvo." It consists in fighting a naval battle on paper marked off into little squares, and all of us Anglo-Saxons ought to have a little spark aroused by the game, what with our heritage of Armadas and Nelsons and things. There was also in English history, I seem to remember, an unfortunate admiral who was shot for losing a battle "pour", Voltaire dryly says, "encourager les autres." Altogether, there's a lot of what school-teachers would call "background" to make this game go in a country where there are still a few surviving Anglo-Saxons. The rules and methods of the game are too lengthy (and interesting) to go into here. You can buy the business at Lord and Taylor's, Hammacher-Schlemmer's, Brentano, and shops kindred to these. Just to show you what a good travelling game it is, I will now relate that Sherry is including one in each of its bon voyage boxes.

• Louise Hanna is a brand-new dressmaker on East Fifty-Fourth Street. She also sells ready-made dresses that are worth your little while; for instance, a brown-and-yellow printed crêpe street dress with short sleeves that have petally, ruffy cuffs. Or a dress of grey crêpe (at top) and dark blue wool (making the skirt). There is a little black-and-white checked dress with side peplums in tiers and a bolero that looks nice and saucy, and, for the country, a white crêpe shantung dress, double-breasted, with four dark blue buttons that is hereby awarded the local accolade. For evening, a flowered flat crêpe (it looks like taffeta), in a lot of vague, runny colours, is surmounted by a mad magenta crêpe jacket with white fur cuffs. But do not forget that Miss Han-

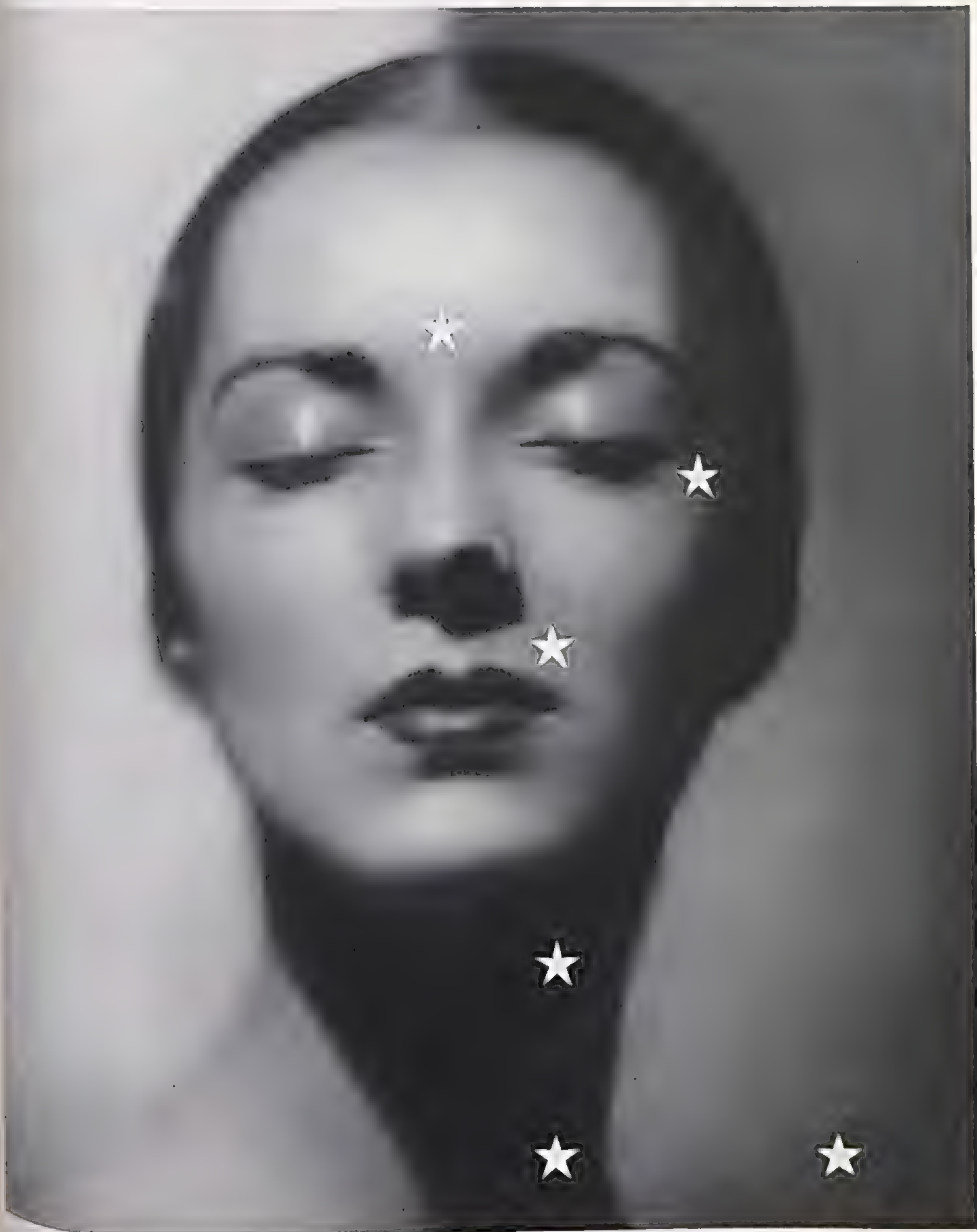
na is a real live dressmaker, one to whom you may entrust your fondest fancies of how a dress ought to look—and not have it turn out a fancy-dress costume. She will also render her idea of what you ought to be wearing, and what's more you'll like it. She charges about \$20 for making a street dress and \$30 for an evening dress. Is it moderate, or is it moderate?

• The Vanity Boot Shop, known to every girl who ever fancied her feet, has moved from its West Fiftieth address to East Fifty-Fifth Street. Its new salon is modernistic and very comfortable as to deep lounges into which you may sink and indulge in a sort of properly-accessoried Roman orgy of shoe-buying. The shoes are up to their old standard—as to cut, as to material, and as to flattering qualities to the pedal extremity. High lights are: an evening sandal, the Greekish kind, very cut out over the toes, of crêpe to be dyed any colour your little heart could wish, and trimmed with gold kid. A street pump with a heel of black-and-white Java lizard and a toe of—guess what—our old pocketbook friend, black pin seal. This latter material ought to have been used for shoes long ago; it is neat, has a pleasant surface, and is, in short, divine. There is also one of the best low-heeled shoes to be found in this well-known city; a centre-strap sandal of brown calf, the toe of which has large perforations that show beige through. And, as I say, the heel is low.

• Well, you can fly across the continent, talk to a crony in Paris as though she were ten blocks away, hear the voice of the Vatican from your little home in Winnetka, and now, by goodness, you can get cigarettes with a photograph of yourself proudly emblazoned on their otherwise spotless white. F. O. B. \$18 or so for two hundred Virginia cigarettes. Of yourself or of your dog or of your house or of anything (Continued on page 128)



# "Under these stars lies Youth"



MY MANNEQUIN, SAYS FRANCES INGRAM, SHOWS WHY

*"Only a healthy skin can stay young"*

★ **THE FOREHEAD**—To guard against lines and wrinkles here, apply Milkweed Cream, stroking with fingertips, outward from the center of your brow.

★ **THE EYES**—If you would avoid aging crows' feet, smooth Ingram's about the eyes, stroke with a feather touch outward, beneath eyes and over eyelids.

★ **THE MOUTH**—Drooping lines are easily defeated by filming the fingertips with my cream and sliding them upward over the mouth and then outward toward the ears, starting at the middle of the chin.

★ **THE THROAT**—To keep your throat from flabbiness, cover generously with Milkweed and from the hollow at the base, stroke upward toward the chin.

★ **THE CHIN**—To prevent a sagging chin, stroke with fingertips covered with Milkweed from under the chin outward, under the jawbone, toward the ears. Then pat firmly under the chin and along the jaw contours.

★ **THE SHOULDERS**—To have shoulders that are blemish-free and firmly smooth, cleanse with Milkweed Cream and massage with palm of hand in rotary motion.

By Frances Ingram

YOU would recognize her name at once if I were to mention it. She is almost as well-known as her very well-known husband. And her portrait, showing her with her three charming children, was recently reproduced in rotogravure sections all over the country.

It was last November when I first met her. "One glance—and you'll know that I've been mistreating my skin frightfully," she said. "But I haven't time for long complicated treatments. They've told me about you—several of my friends. Now what *can* be done for a skin which has spent the summer on the Maine coast and the autumn behind the hounds—in Virginia? Wind and sun and *weather* are bad enough. But worse still, what used to be tiny lines in my skin are becoming wrinkles!"

I know she has followed my Milkweed method ever since I explained it to her—for not long ago I saw her again.

"Don't I look years younger?" she said. And I wasn't flattering her a bit when I told her that she did! Her skin was exquisite—clear and smooth, with scarcely one tiny line left to say to the world, "She's past thirty-five."

Her case is so like that of hundreds of women who write me. You yourself can accomplish wonders by following my starred way to a young skin. First, keep your skin *deeply, immaculately clean* with Milkweed Cream . . . It is a remarkable soothing cleanser. Then—follow the quick, effective directions below.



THREE SIZES . . . 50¢ . . . \$1 . . . \$1.75

FRANCES INGRAM, Dept. B-41, 108 Washington St., N. Y. C.

At 10:15 E. S. T., each Tuesday, tune in on WJZ or an associated station, to hear "Through the Looking Glass with Frances Ingram." And send for her free booklet "Why Only a Healthy Skin Can Stay Young."

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

INGRAM'S Milkweed Cream



Three bewitching members of a famous family



d'Orsay Face Powders in the renowned perfumes Duo d'Orsay, Le Dandy and Toujours Fidèle. Exquisite quality. Voguish shades. Lovely boxes.

parfums **d'Orsay**  
17 rue de la paix-paris  
new york office: 697 fifth avenue

## TIPS ON THE SHOP MARKET

(Continued from page 126)

else you've got a photograph of. Brenig's Own, at Fifth Avenue and Forty-Second Street, will reproduce photographs of any size on cigarettes, match-books, or playing cards. Sort of fun, don't you think? I wouldn't, however, advise having large group pictures reproduced for this purpose. They might come out just a little small, you know.

• Macy's has now for sale some playing-cards whose only fault is that their backs are so very clever that they are apt to kinda take your mind off the game. To elucidate slightly, these are regular pasteboard playing-cards with amusing backs designed by a satyr-minded artist. There are two kinds. One sort has a man-about-town-looking king, familiarly known as Reg, complete with monocle; on the other reigns a nifty queen, called Min, who wears a string of large pearls and tips her crown nonchalantly over one ear. These charming people add greatly to the gaiety of the bridge table. Per pack, under 50 cents.

• The Tailored Woman has opened a new shop on its third floor expressly for the glorification of that class of females loosely classed under the category "Débutantes." The clothes in this department will stress that famous fifty-dollar range—so agreeable to the young and allowed. This shop seems rather particularly important to me, for the reason that the Tailored Woman, always so high in its standards of material, cut, and workmanship, will certainly never let down on this exalted policy. There are enough shops offering inexpensive clothes to which the adjective "cheap" applies in more than one sense. You may be assured that this will not be one of them. Even in the name of Youth and Good Value. Little things like hand-finishing on the dresses will mean everything to clever little girls and not raise the prices too achingly above clever little purses.

• At the new shop called Les Arts Modernes, there is an electric-light fixture that is quite remarkable. This is a modern cylindrical vase that is placed on a cylindrical chromium base, which contains an electric light. The effect is of a vase (full of whatever flowers you put in it) through whose liquid depths are thrown rays of light that sparkle and coruscate. And all for something like \$20.

• If you, like me, are weary of the virgin whiteness of your damask tablecloths and press your nose against plate-glass windows to peer at lovely coloured damask (lovely and expensive), try this dodge. Barrett, Nephews and Company will dye your old ones the shade you long for and make a good job of it, I hereby testify, for approximately \$4.50 for cloths and 50 cents each for napkins.

• I think I have mentioned before that instinctive aversion of mine to the word "bed-jacket." It calls up all sorts of thoughts of pink angora and blue satin ribbons. But I have found something quite else again. This is a huge folded triangle of chiffon, fitted trick-

ily somehow, which is to be thrown over be-nightgowned shoulders, with the ends tied wistfully in front. What allure, what delicacy! In miscellaneous clinging-vine colours, at M. Collart's, on Madison Avenue, for under \$13.

• The very first shop in New York to become pyjama-conscious and thereafter confine its activities to that lucrative racket, is Fairlie, Inc., on Madison Avenue. There is a shop where you can go to buy pyjamas and not be shown hats, shoes, and the cutest little brassière. No, indeed, you will be shown, perhaps, a pair of dancing pyjamas of white, lemon, and two shades of grey flowered crêpe, with a plain lemon-yellow bolero. This remarkable garment is pants in front and skirt behind, suiting all tastes. Or an appetizing little business of tapestry red trousers and an iris-blue tuck-in top with a large collar, on the buzroom of which is embroidered "Je vous aime." For under \$20. Or an evening pyjama of black-and-silver top and pleated black tulle trousers, with a lamé jacket. But the fortnightly gold medal is here: with handed to the "companionate pyjamas" this shop features. These are masculine pyjamas in sets of two. You wear one, your husband wears the other. Like brother-and-sister suits, only grown-up. Grand (if you can get your husband to enter into the spirit of the thing).

• L'Elan is a new decorator, on Fifty-Second Street. But not just another decorator to help flood New York with Heppelwhite chairs and Duncan Phyfe tables. This shop is modern, French modern, and is just crazy mad about things like metal inlays, strange, strange woods, and hand-made glass full of lovely imperfections. It works under the theory that it is not necessary to import things to have them well made: The proprietors have found a number of old Italian and French workmen who learned their craft in Europe and who can do cabinetwork, weaving, carving, and all the nobler crafts right here in Astoria or some such legendary place. In consequence, you pay less for modern woven carpets, carved wooden murals, and other esoteric wonders than if they were imported, and just as good they are. They showed me a barroom set up in the house which is their shop. It had a mad linoleum floor, a metal bar, rows of glass shelves for bottles, green-topped stools, and amazing walls of dark wood carved with representative figures of this Lost Generation—in short, Gentlemen Holding Glasses and indulging in other foibles of this age. And this bar should interest you all, since there is a new verb in the American language, conjugated as follows: I am having a bar put into my apartment, thou art having a bar put into thy apartment, he is etc., she is etc., we are etc., you are etc., they are etc. Ad infinitum.

• Miss L. Brogan has a sweater for a little girl that is knitted into ruffles at the collar and cuffs. I like it.

• Perhaps you are just a teeny bit disappointed that there isn't going to be much of (Continued on page 134)



# WRIGLEY'S



## THEIR HORIZONS

### ARE EVER NEW!

**DO SMART PEOPLE** make the Fashions or do Fashions make Smart People? Who can say? But this we know . . . that it's smart to chew **DOUBLE MINT** and that **DOUBLE MINT** is being enjoyed by the fashionable.

Sophisticates among sports and society women tell us there is nothing like it . . . Just the right amount of sweet. A glorious peppermint flavor, the despair of imitators. And then too, there's the new beauty benefit.

Chewing **DOUBLE MINT** twice daily keeps your mouth nicely shaped and gives charming curves to your lips. It is all based on the logical recognition that your face just as well as your body must have exercise. Nature's provision for this is chewing exercise. But since modern soft foods are no help, **DOUBLE MINT** is the most natural and pleasant facial possible. Try it.



INEXPENSIVE  
SATISFYING

L-126

# WRIGLEY'S





## WHERE THE MADE-TO-ORDER IS MADE-TO-PERFECTION

A Stein & Blaine gown goes so far beyond made-to-order limitations that it is today recognized as a distinct and separate art...not merely the art that expresses a mode, but the art that expresses the woman and animates her with a sense of loveliness fulfilled . . . . .

### ALSO

READY-TO-WEAR  
WORTHY TO ALTER-  
NATE WITH THE  
MADE-TO-ORDER

**Stein & Blaine**  
INC.

13 and 15 West 57th Street, New York

## M Y C O S T U M E S

(Continued from page 68)

Spanish convent here and obtained from the nuns the cord-like material for the soles. With this as a base, I made my own shoes. The public thought they were sandals. "How funny," they said, "to see Micaela wearing sandals instead of satin slippers!" But, really, the satin slippers would have been funny, and the people would have stared at Micaela in the streets if she had actually appeared in them, for it was not Corpus Christi Day and she was not being married—very far from it!

### PLANNING A COSTUME

Naturally, this costume was a very simple one for me to conceive, because I could go by my own Spanish instincts and the knowledge of the costumes and manners of my native country. But when it comes to planning my costumes for other operas, such as "Traviata," "Love of Three Kings," "Pelléas et Mélisande," and "Romeo and Juliet," a very different problem presents itself. It is then that I must go to the Public Library and search in the history books and to the Museum of Art to see the pictures. I must get a clear conception of the epoch and of the class of society in which the character moved.

When my mind is made up as to these things—and only then—I proceed to a study of the personality of the individual I am to portray, for, in other ages, just as now, women have been able to express their personality by their clothes.

At this point, something which may sound rather surprising must be stated. No matter how clear a conception one has been able to form of the apparel of the epoch, one must never make one's costume an exact replica of it. Rather, one must adapt it, with ever so slight a change, to the lives and standards of the present, in order that a perfect harmony may be obtained. Otherwise, in holding too close to an exact reproduction, one may easily pass from the sublime to the ridiculous. How absurd and stiff Manon would look on the stage to-day if she appeared in a bodice completely supported with whalebone, though fashion demanded it in the time of Louis XV. To-day, she would look like a caricature.

Such adaptation is true in all forms of art, even in literature. We assist in the metamorphosis of all the heroes in history. Most of the great men and women of the past are but instruments in the hands of the present. We repaint our mental portraits of them every generation and make them the symbol of the ever-changing ideas which we associate with their characters.

The item of colour is a very important one. For instance, when I first sang Violetta in "Traviata" here, a few years ago, I had a white dress for the first act. Although it was a beautiful dress and, I believe, very becoming, it was a mistake, for it made me look too much like a débutante of that time instead of the courtesan I was supposed to be. Therefore, I discarded it in favour of the bright red dress which I now wear in the part. In the third act of the same opera, I wear a black dress. A lady whom I met re-

cently, said to me, "Miss Bori, why do you wear that black dress in the third act of 'Traviata?' The scene is very festive, you are sparkling with diamonds, and obviously anxious to appear vivacious and gay, but the dress is so sombre and sorrowful." My answer was, "Then you have understood the very point I wished to make! The diamonds may show what is outwardly my mood—an external glitter—but the shade of black is expressive of my inner feelings, for Violetta, much as she may try to hide the fact, is hopelessly ill and utterly unhappy in act three."

Sometimes, even after one has satisfied oneself that the costume is right in every way, an unexpected happening may spoil one's plans. Such was the case on a never-to-be-forgotten occasion when I went to New Haven to sing with Caruso in "Pagliacci." My costumes did not come! What was I to do? This seemed to me to be a great calamity. Surely, the world must come to an end! I began exercising the prerogative of all prima donnas—I became temperamental. I cried and cried. I would not sing! I could not, could not sing! The director came, the conductor came, the entire Metropolitan staff came, but I hardly noticed them and barely heard their arguments. Then, in their desperation and as a last resort, they played their trump card—Caruso. He was clad in his Pierrot costume and already half in the mood of the character. Picture the great tenor, dressed as a clown, cajoling, imploring, as only he could, even making antics to force a smile from me (as one would from a child that had stubbed its toe), finally on his knees kissing my hands, entreating me to be calm. "Bori, *ti prego*. Bori, *ti prego*," I can still hear him repeating. Here was the most famous opera singer of all time, prostrate before little Bori, a young girl, hardly more than a débutante, begging her to save the performance! Although I laugh now to think what an absurd picture it must have made, it was at the moment far more tragic to me than the "Ridi Pagliaccio" scene of the opera itself. "Oh," I thought, as I sobbed, "what shall I do? I must not spoil the pleasure of all these people who have come to hear the opera, but how can I sing without my costumes?"

### IMPROMPTU COSTUMES

Just then, in the midst of this tragicomic scene, and as if in answer to my question, a member of the chorus passed by the open door of my dressing-room. She had on a black apron with coloured flowers on it. Quickly an idea came to me. I clapped my hands and took courage. With the tears still wet on my face, I ran out of my dressing-room and asked the dresser for two aprons like the one worn by this woman of the chorus. Out of these were evolved a skirt. I then made a hole in a shawl for my neck and, slipping my head through it, used the points of the shawl as sleeves for a blouse-effect which was obtained by wrapping another shawl around my waist. The Columbine costume for the second act, I again made out of (Continued on page 134)



## P O R T R A I T O F A L A D Y



## LENORE ULRIC

*"Loveliness should be  
intelligently cared for"*

A lady . . . a Pagan Lady, if you will . . . but none the less a beautiful lady, undeniably alluring. Such is Lenore Ulric now starring in "Pagan Lady." An actress whose emotional intensity makes any rôle vividly unforgettable, whose personal charm and beauty are compellingly fascinating.

The allure of famous actresses has a timeless quality. Quite simply, Lenore Ulric explains

this when she says: "Actresses intelligently care for their loveliness so that the years only make them more attractive. That is why so many stars use Lux Toilet Soap. This lovely white soap keeps skin youthfully alluring! It certainly leaves mine refreshed and satin-smooth!"

For years favorites of the stage and screen have followed this soothing complexion care. The Hollywood screen stars were the first to

discover it. They made it official in all film studios for the convenience of 605 (out of the 613!) important actresses who use it. Then the Broadway stars adopted it, and it is now found in theatre dressing rooms throughout the country. European screen stars became equally enthusiastic. They, too, rely on Lux Toilet Soap.

Have you tried this white fragrant soap with its caressing abundant lather? Why not, today?

LUX Toilet Soap . . . 10¢



# Marie Earle ESSENTIAL CREAM

*lavishly combines the  
beauty bringing work  
of two creams . . .*



## CLEANSES • REJUVENATES

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## M U S I C A L E C H O E S

(Continued from page 69)

Even the highly touted mountings of "Peter Ibbetson," Deems Taylor's second contribution to the cause of American opera, were sadly inadequate. One never knows what happens to Joseph Urban when he devotes his undoubted talent to the Metropolitan. The Ibbetson settings had not beauty, nor style, nor proportionate values. The cell in Newgate Prison spread its length across the entire stage, and the dream scenes were played under an arch strangely Roman in outline.

The critics paid due respect to the dramatic virtues of Mr. Taylor's translation into song of the book our grandmothers wept over and the play we saw through misty eyes when John Barrymore made Peter a pathetic figure of romance. But they rode down the music full tilt. The ever-vigilant Walter Damrosch, to whom the score was dedicated, rushed to Mr. Taylor's assistance. Mr. Taylor needed no champion. He did well enough what he set out to do—to write music that would not interfere with the action of a popular play. We believe, however, that he would have done better to give his Pegasus freer rein. Situations which fairly scream for sentimental lyricism are patronizingly patted on the head and sent off like naughty children to their quiet, little, unlyrical beds. Mr. Taylor can write good tunes; the suite, "Through the Looking-Glass," bulges with them. But the bugaboo of grand opera seems to have dried up his source of supply. The thematic material of "Peter Ibbetson" is altogether too short-winded.

The composer was fortunate in his singers. While they eclipsed no stage memories, Miss Bori and Messrs. Johnson and Tibbett gave operatic vitality to the leading rôles and extraordinary attention to the delivery of a none-too-poetic English text. Mr. Taylor set his English in a tone-speech that paid due regard to colloquial inflexion. Herein, we think he made a mistake; a tone-speech is foreign to English. It is our deep-seated belief that a language so accentual as ours and so lacking in quantitative values does not lend itself to such musical treatment. The result, even in the hands of so intelligent a composer as Mr. Taylor, is stilted and unnatural. The recitatives of the Gilbert and Sullivan operettas run trippingly on the tongue and have the flow of real speech. Sullivan used the recitative secco of the old Italian opera as his model; it would be well for our composers to pay Sullivan, instead of Wagner or Puccini, the deference of example. An Anglo-Saxon public finds dramatic speech in musical terms hard to accept and seems instinctively averse to dramatic song; at least, in such it always discovers humour where humour is not intended.

### THE SYMPHONIC SEASON

The symphonic season has afforded the usual battle-ground for conductors. We live in a day of "readings." Audiences are more interested in what Stokowski thinks of the Brahms "C-minor Symphony" than they are in Brahms's music. There was a time

when one overheard in an intermission some discussion of the music, but, nowadays, the air buzzes with comparisons between Toscanini and his contemporaries. Conductors are ranked as golfers are ranked. Arturo Toscanini is a kind of Bobby Jones—the Italian maestro against the field. There is, of course, no gainsaying the Toscanini genius. He works his will on the Philharmonic Symphony Orchestra with well-nigh incredible results. Even obvious weaknesses in his programming may be forgiven in the magnificence of his every performance. A work of slight musical importance is transformed through the alchemy of the Toscanini touch at least into a musical tour de force and often for the moment sounds like a masterpiece. He can take the musical bombast of his countryman, Respighi, and make it seem a heavenly visitation, so potent a spell is woven by his forthright musicianship. Even the theatrical rodomontade of Verdi's "Requiem" became an apotheosis of religious emotion.

### CONDUCTORS OF NOTE

With Toscanini riding the crest of the wave, the other conductors who have had to take over the occasional burden of the Philharmonic concerts have enjoyed slight attention from press and public. Erich Kleiber, conscientious routinier from Berlin, strove hard to win a modicum of approval in the beginning of the season. He deserved a better reception and, fortunately, will have another chance next season to prove that he is a conductor to be reckoned with. Even the great Stokowski, in his guest-appearances with the Philharmonic, was politely informed by the Toscanini public that he was only acceptable with his own orchestra from Philadelphia. Bernardino Molinari, engaged to fill the interim of Toscanini's midwinter holiday, had the hardest task of all: he had to follow after the master and suffer the deadly comparison of proximity. Yet, his programs have been interesting and eclectic. He introduced the best new composition of the year, Casella's "Serenade," and he revived the "Pagan Poem" of Charles Martin Loeffler, an American composition that only too seldom floods our symphonic halls with its dark beauty.

The Philadelphia and Boston Orchestras, regular visitants to Carnegie Hall, have as usual lifted our music out of routine, for both Leopold Stokowski and Serge Koussevitzky are conductors who can be depended upon to enliven their programs with the unfamiliar. Old fashions are for them not necessarily the best. It is a genuine pleasure to record the Boston leader's renewed interest in the symphonies of Sibelius, a truly great composer whose compositions of larger scale are strangely neglected. If any conductor will have the courage to reintroduce the symphonies of Bruckner and Mahler in America—works for which Europe finds an ever-increasing appreciation—it will undoubtedly be either Stokowski or Koussevitzky, and New York will owe him a debt of gratitude. (Continued on page 134)



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## TIPS ON THE SHOP MARKET

(Continued from page 128)

any fur near your face on the new spring coats. Perhaps you think your chin is going to look a little "nekkid" above those bare, bare coat collars. Well, you know you can wear separate flat fur scarfs. H. Jaekel and Sons have two that are entirely different from anything seen heretofore, so you won't be old hat just because you are wearing fur. One is of brown caracal, an Ascot, the ends of which flare and give

the look of a jabot. To wear with a coat or a suit. The other is an imposing business, a long scarf half of white ermine, half of black ermine, which wraps diagonally across your front and has a kid belt to keep it wrapped. Incidentally, this would turn any last year's Mr. Hyde into a brand new Dr. Jekyll to be proud of. I hope all this makes you a little happier about the above-mentioned bare look.

## M Y C O S T U M E S

(Continued from page 130)

two shawls. The surprising thing is that both these costumes looked, not only unique (which was to be expected), but very effective, and the compensation for all my agony was that the next day, the newspapers, innocent for once of the facts, said that they had never seen a Nedda more artistically dressed! Fortunately for me, one can take liberties with one's costumes in "Pagliacci," for circus people, after all, dress more or less in accordance with their whims, and there are Columbines from various periods.

#### PRELIMINARY STAGES

Happily, the actual making of my costumes is not ordinarily so spontaneous an affair. Once I have the image of what I want to wear definitely in mind, I go to Madame Lanvin, if I happen to be in Paris. She has a

little stage with all the proper artificial lightings. (Incidentally, I must see the sets for the opera before ordering my costumes, for both must harmonize in colour and atmosphere.) There we sit talking, exchanging views, arguing—sometimes for hours—until we come to a conclusion that suits us best.

#### FOR "PETER IBBETSON"

I have recently completed the same kind of preparation for "Peter Ibbetson." This took an even greater amount of thought and study than usual, for the illusion of a dream had to be carried out even in the costume effects. The very talented Betty Rorabac executed my ideas in her designs, and the designs were carried out by Bendel. Even the details of the flowers had to be just right as to colour and line.

## M U S I C A L E C H O E S

(Continued from page 132)

Recitals have been as numerous as ever. The halls have echoed with the efforts of scores of "first recitals," but not a single newcomer in concert, American or imported European, has made a deep impression. High hopes were expressed for Carlo Zecchi, young Italian pianist, and the Philharmonic lent its majestic assistance to his introduction. He is, however, just another pianist with nimble fingers.

#### THE RECOGNIZED TALENTS

We have had, therefore, to rely for recital values on tried and true favourites. We have had excelling piano playing from Rachmaninoff, Hofmann, Lhevinne, and Harold Bauer. The vogue of last season's sensation, José Iturbi, carried over into a second year, though his programs did not depart from the stereotyped. Walter Gieseking came again and proved himself the most interesting of contemporaries. He makes music in a manner all his own and seems to find inexhaustible resources for colour in an instrument

generally associated with conventional design. To hear Gieseking play Debussy is to marvel over the potentialities of modern pianoforte. And we have had the great pleasure of hearing here again the delightful Myra Hess.

#### DURING THE SEASON

Kreisler, Heifetz, Elman, Zimbalist, Albert Spalding, and the youthful, but maturing Yehudi Menuhin have ministered to a feast of excellent violin playing. Among the cellists, there has been no Pablo Casals, but Gregor Piatigorsky and Alfred Wallenstein have done much to fill his place. Song recitals are unaccountably lacking in program values and offer slight inducement to any one who cherishes great songs. Contemporary singers, with the exception of Margarete Matzenauer, Povla Frijsh, and Sigrid Onegin, seem to be afraid of repertory or else devoted to the type of song appropriate only in ballad concerts. What we need is a good *lieder* singer; there has been none since Elena Gerhardt.





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• Miss Gertrude Lawrence snapped on the terrace of Captain Edward Molyneux's villa, "La Capponcina" at Cap d'Ail, which she rented for several weeks

## THE CHIC WOMAN'S DAY ON THE RIVIERA

(Continued from page 112f)

the villas rise at seven and go off to the snows above the town to do a day's skiing. Sir John has completed his winter sports. Skiing, though, is not his sport, but skating. The English method of skating, he says, is like an English policeman on duty; the Continental skating reminds one of nothing so much as a drunken ballerina.

Or lunch is taken out, on the Cap, at Caramello's, that tiny, but famous little glass restaurant on the very tip of the peninsula. Caramello not only runs a very chic restaurant and bar: he also supplies foodstuffs to the villas on the Cap. "I," he said to me, "am to the Cap what King George is to England. I am the sun and the rain." His baby lambs are brought from the hills of Piedmont, as are also his goat

cheeses. Rows of cars drive in from Monte Carlo and even Cannes to park on the sands while their owners lunch, a lunch that may easily go on till five o'clock, so full is it of culinary interest—and flavour.

You start with little *demoiselles de nage*, baby lobsters, which are kept until wanted under a boat in the harbour. Then you drink *calvados* of 1865, after your *demoiselles*, to separate the tastes and clear the palate. Next comes baby lamb with purée of marrons and tiny peas and Chambertin 1919. After that, *crêpes suzettes* made with any of the thirty liqueurs that are placed around the dish, *crêpes* as thin as the *crêpe* of your Chanel dress.

How the word Chanel occurs and re-occurs here. (Continued on page 138)



• Lady Dunn, Mademoiselle Gabrielle ("Coco") Chanel, and Gigot, in the garden of Mlle. Chanel's villa at Roquebrune, before she started for Hollywood



# Now! Make Up Lips and Cheeks to Last All Day —The Way French Women Do



*You make up once a day instead of every hour with the same shade for both lips and cheeks and achieve the smart new natural make-up.*



*The color harmony gained with Rouge Incarnat is amazing in contrast to using different rouge and lipstick—invariably different in color.*

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and joy-of-living? ... Try my Parfum C.

LUCIEN LE LONG

P A R I S

## THE CHIC WOMAN'S DAY ON THE RIVIERA

(Continued from page 136)

Over there, lunching, is Sam Goldwyn, the film magnate, with his incredibly lovely and incredibly unspoiled wife—he who puts down fifty thousand francs on the baccarat table with the modest gesture of one wagering a hundred franc note. He has been seen in close conference with Chanel (as close as one person not speaking English and the other not speaking French can come conversationally) concerning the dressing of a film. At Lady Dunn's table at Caramello's, you can see Augustus John and his wife, to whom Goldwyn asks for an introduction and immediately suggests a visit to Hollywood. Any one else in the little restaurant would probably give their all for such an invitation, but it only embarrasses John, a true hater of publicity. Meanwhile, Mrs. John—Dodo to her friends—is being regarded with the utmost respect by Caramello. Her lunch is made of tangerine-juice. That any human being is capable of resisting his wonderful meals makes Caramello feel a deep reverence. "There is character for you," he says.

## THE TREND TOWARDS TANGERINES

Tangerine-juice plays an enormous part in life out here. At the bar beside the Sporting Club rooms, people sit up on little tall stools looking as if they were drinking wild cocktails, when they are in fact sipping the modish tangerine-juice. Even Caramello has to watch others than Mrs. John so behaving—Freddy Lonsdale, for one (who, like Somerset Maugham, is in close conference with the great film magnate), the pretty Countess of Seafeld, for another, and Mr. Herbert, her husband. Captain Hilliard, the tennis champion, also sips his juice while he tells you of exciting experiences harpooning basking sharks off the west coast of Scotland while staying with the Westminsters.

Freddy Lonsdale was the most silent guest I have ever seen at one of the big parties given at Quinto's, that chic restaurant of the year at Monte, and this despite the fact that he was placed next to a particularly lovely woman, Princess Ilyinsky. Nor can this be due to the fact that she suddenly turned to him and said, "But I know now who you are: you have written a play," for that remark came quite at the end of dinner. The Duchess of Sutherland, whom one meets mostly at cards, was there in a blue Chanel frock with frills and what-nots; Lady Dunn, lovely in a blue Augustabernard dress; Dickie Gordon Fellowes was there; Lady Abingdon in white with rubies; Willie Vanderbilt, Frank Hartigan, the trainer. But one can't go on giving lists. The dinner-party met for their tangerine-juice at the bar of the Café de Paris and then walked up the street—the hills of Monte Carlo—to Quinto's. After dinner, back the party walked (and how lovely are the starlit nights) to the Hotel de Paris and through its long underground corridor to the Sporting Club. (Not that there is much chance there of luck against the Greek syndicate.) And there were more and more Chanel dresses. Coco Chanel herself you only see playing (and that very gently) in the afternoons. One day, we motored up to lunch at her villa near

Roquebrune. She has made it particularly charming—white, built round an old, old olive-tree. Inside, all the rooms are of olive wood, lined and hung and upholstered in beige. At every window comes in the hot smell of lavender in flower, of which she has banks in preference to the showier flowers of most villas.

Really, how little of Riviera life is spent in hotels or at dinner-parties or even at the Sporting Club! In the mornings, you drive in to Nice to shop, perhaps to buy for your villa the exquisite household linen that you find at Rouffs. It is a long, long shop filled with the most delicate and exquisitely worked sheets with the square pillows one has in France and with table-linen monogrammed as if fairies had worked on it. If, incidentally, one buys a few negligés and pyjamas, that is neither here nor there—until one reaches the Customs. But, chiefly, one goes there because this shop sets the quilting for all the villas—and in every villa you will find a piece of quilting on hand. Even Mrs. John does patchwork quilting in octagons.

Another diversion is buying furniture—real Provençal furniture. Lady Dunn has bought up in the hills great big baskets to shade her lights, which, if used as hats with pyjamas in the summer, would create a sensation.

## NEW VILLAS ON THE HORIZON

The building of new villas is another excitement. Mr. Codman, the American architect, will take you over the commencement of a marvellous villa that he is building himself, with a bathing pool the size of a New York one, a terraced walk off which you see twenty gardens, ten on each side, a garage for his seven Hispanos, and rooms of every period for which he has been collecting the furniture for sixteen years.

Dress and hat buying is done in Cannes, where the Croisette has been "done over" and is lovely and very smart, if a trifle unfamiliar. In the morning, you play tennis with your own professional or go golfing at Montaget, that mountain-goat-like course, or, at Cagnes, Lord Abingdon will be playing Lord and Lady Cecil Douglas (he just off to Brighton for the weekend: it sounds odd from the Riviera, but the fact remains that he has a hankering for just two days of Regency buildings, English golf and bridge, the Misses Cheeseman's beer and oysters). Then the car, calling on the way for the milk at the only farm around that owns pasturage (always the domestic and the chic are sandwiched), goes on to Cannes for lunch and shopping. Here is young Lady Seafeld over from Beaulieu, and the party grows and moves from shop to shop to watch what purchasing may be done: at Maria Guy, an absurd little pale blue hat, to be placed far back on the head, with a tiny parrot's feather thrust through it; at Julienne, shoes; at Augustabernard, an evening dress; at Chanel, some of the neat little double-breasted suits in grey and navy-blue, each with its gilet or shirt of piqué.

Where Lady Seafeld is staying, by the way, is one of the few places one knows suited to the new Chanel evening dresses (Continued on page 140)





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(Continued from page 72)



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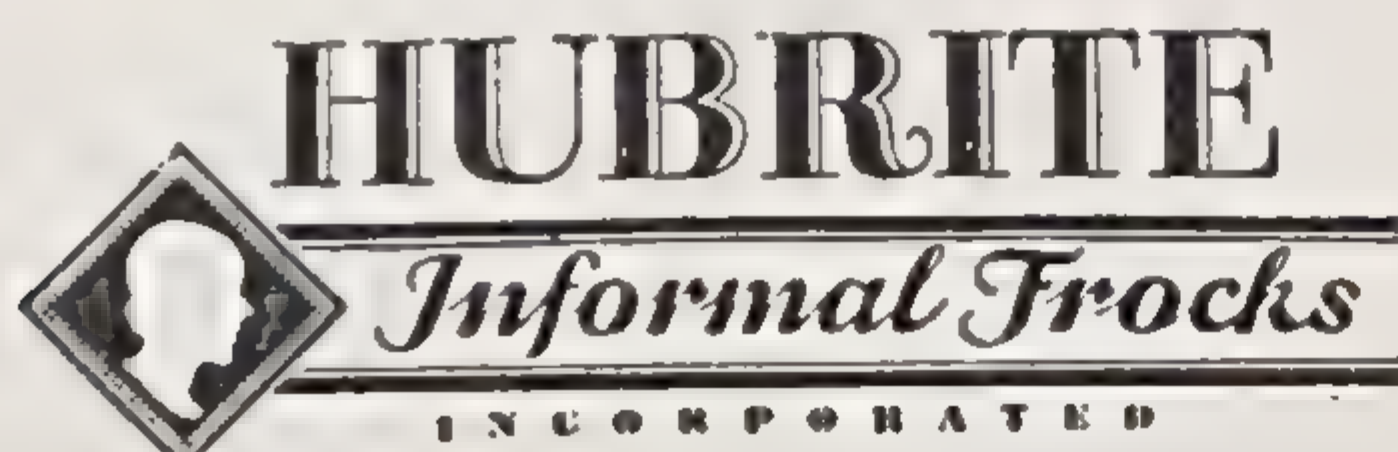
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110-112 SHAWMUT AVENUE, BOSTON, MASS.

goriness! But the complete disgust and horror that one felt were relieved by the colour of the costumes and the supreme grace and elegance of the matadors and the rollicking joyousness of the brass band.

Invitations arrive to meet the Mexican artists, to visit the Embassy, to motor out to see the pyramids. Our spirit is still willing, but it seems that legs become varicose-veined, ankles swell, and arches drop, and, in any case, time is short, and we are locking our trunks, preparing to depart.

The article already winds its way down the back pages of the magazine, and no one could be interested in the air trip over lava mountains that lasts an eternity (in reality, a day) before terminating at the border of Mexico at El Paso. From here, it will take only a further day to arrive at our goal in California—but we have deserted the air and are taking, with abandon, to the superb steaks and salads in the restaurant car of the Southern Pacific train, and it is here that we will bid you au revoir.

## THE HOUSE OF SCHIAPARELLI

(Continued from page 48)

into the details of her clothes and into her fabrics, many of which she designs herself. She has a great knowledge of colour and a great respect for weave and pattern and for the proportions of the body. As her business grew and expanded, she moved down to the second floor of the same building, where she has been for the past year, devoting all the space to the shop—show-rooms and fitting-rooms.

In three short years, Schiaparelli and Sport have become almost synonymous to all followers of fashion. During this past year, she has gradually added to her collection more and more day clothes for town wear, and one of her evening dresses has made a sensation recently. She makes new types of dresses as the need for them arises.

One of her best models last season was the pinafore dress, so called because one put it on like a pinafore, wrapped it around, and tied it. This was so successful that it was made in many versions, including one for evening. Her use of fur has always been strikingly different and smart. She first launched the fur scarf, made like a triangle and loosely knotted around the neck, and she made coats of fur in which fabric was used as trimming. Many of the ideas that have swept the dressmaking world have been due to the originality of Schiaparelli. Her point of view being extremely modern, there is never any hark-back to other times and periods, but her models represent new and refreshing ideas, suitable to our lives and occupations.

## A DAY ON THE RIVIERA

(Continued from page 138)

with their long mediaeval sleeves to the ground. She is staying at Château Madrid, up at Èze, a house where there is a drawbridge—and that is what those sleeves need. The château was a restaurant: her hostess went to lunch there one day, at one o'clock, and by three had bought the property. You go up there now to amusing dinners, being telephoned to come "just to a home dinner" and find the party has grown so big that it becomes a buffet dinner of borsch, fish, Russian sausages, a marron cream, all balanced on your knee. But we were shopping at Cannes. A long drive back now to the Cap to drink tangerine-juice at Caramello's bar and with it eat raw baby vegetables—carrots in the infant class, kindergarten turnips, and minute pease. The car waits to save the long walk up a hundred steps to the villa gate, and you hurry through the scented garden, under the moon, snatch up telegrams and letters (in the telephone room you can hear Sir James Dunn talking to New York), and run up to your room, to dress quickly.

Again a drive along the coast road, but this time to Monte Carlo. Not a straight bit is there all the way, but curves under rock arches, round blind corner after blind corner, until you see that absurd, fairy town, its buildings,

its palm-trees, its very flowers lit up by flares that make a white brilliance behind the rock of Monaco. Perhaps, it is a formal dinner at the Hôtel de Paris, with the Duc de Richelieu as chief guest and a variety of Edwardian celebrities; perhaps, dinner at the restaurant of the Café de Paris, where three bands help you to dance and trick dancers fling each other within an inch of your table and never shake the wine-glasses. Then, across to the Sporting, walking down the hill under the starlight, Lady Dunn's white lace and satin and her little white velvet coat with its huge ermine bow leading the way. She and Lady Abingdon both wear rubies with their white gowns. Gloves are seldom seen. Bags are in white, like most of the dresses, and fastened with near-circles of real jewels.

To-morrow, it is again play with the baby, sandwiched with tennis on one's own court. Miss Krassen comes to lunch, telling of the farmhouse she has up in the hills above Toulon, promising us honey from her bees, discussing the sale of Diaghileff's books, her own translating. Our host goes off to the villa in the garden to be painted by John. And the quilting goes on, patch-work and Italian, like the life one leads out here on the Riviera.





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SAINT LOUIS

PARIS

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## THE JURY FOR AMERICA

(Continued from page 60)

one's opinions, every one's hunches and reactions. She pesters the couturiers themselves with suggestions, trying to bring America to them, so that they may send adaptable French clothes to America. But she refuses any longer to be led around by the nose. She'll not be led into taking home some outfit merely because it is new and French, unless she sees it, in her mind's eye, fitting harmoniously into the American scene. She may, for example, think French wool dresses the smartest in the world, but she knows they must be changed, cooled off, before American women can wear them. She searches every dressmaking establishment in Paris for the simple, practical clothes that are only an occasional need for Paris, but an ever-present one for New York—long coats and simple country suits that are wearable. Wearable and sellable—especially in this, our year of depressions. She may turn down a lovely garment, even though it is a perfect Louis the Fifteenth. "Louis-the-who?" she'll respond. "Well, I'm not taking back any Louis-the-whos this year."

She watches most carefully of all that conversational *bête noire* of the moment, the *pyjama du soir*. She has seen it, in America, taken into the home, via the beach. She has seen it worn all spring, on Long Island, to all but the most formal of all possible dinners. She hears it gossiped about everywhere; in the combined manners of T. S. Eliot and Ogden Nash—

*"In the room the women come  
and go  
Talking about the pyjamo."*

The pyjama—so far as the Buyer is concerned—has reached its climacteric. The new Paris collections launch it in *crêpe roma*, satin, printed or plain chiffon. It is not a substitute for evening clothes; it is intended for its own place in the sun—for home entertainment, the new toy of fashionables. But its faults are other phases—it can be copied so cheaply and yet worn as an evening dress. This, then, is the Buyer's problem. She must think of more than a handful of fashionables; she must provide for a nation of twelve million.

And she does provide, in those two short Paris weeks, what she considers the best of the fashion crop. She insists upon these:

### ESSENTIALS OF CHIC

Lines that are young; neck-lines closed in; shortened jackets; no loose ends; clothes that are as easy to wear as they are to look at. Brightness, stabs of colour on everything, black with the relief of white. Clothes of wool whenever weather permits; otherwise, silks with the look of wool. At night, covered arms (or partly covered); coat lengths of one extreme or another.

She chooses, here and there, certain flashes of detail—a new race of black-and-white clothes—black dress with collar, cuffs, and cravat of piqué; white jacket worn over an all-black frock; black dress with white yoke covering only the shoulders or with a white portion reaching the hips; the all-white dress covered its full length with an all-black coat. The

straight, dark, collarless coat framing a light dress; undecorated shoulders that follow the lines of the feminine figure, leaving space for brims; or else the classic tailored coat, double-breasted and with revers. Suits with jackets as short as your figure will permit, with tailored gilets of piqué (for town) or of linen, shantung, organdie (in the country) in white or light colours. Colours themselves of the exciting—rather than soothing—variety; billiard-greens, reds like pimentoes, the tricolour with one hue subordinated. For hot days—prints, in tiny patterns like calico and Breton petticoats or in big, scattered patterns against white (again—white). Evening dresses that cling (oh, boldly, too) to the figure, but that often cover throat and upper arms with boleros and scarfs; "cinema" dresses that may be formal or not, depending on the little jacket you wear or leave off. Evening coats that are either almost nothing at all, stopping short of the waist-line, or that sweep to the hem of your dress. Evening gloves that may be white, but are more often black, and don't quite cover your forearm.

These then, are the clothes the Buyers take home from France. But to the fashion Openings themselves, they bring certain touches of Americana. These crack-of-dawn and mid-night appointments for buying and for fitting are evidences of the Parisian eagerness to crowd into small spaces of time, just as the Buyer does, a whole season's plan of work. It was Jean Patou, in his manner of splendid fellow, who first brought drama into the picture by staging the evening Opening, the press show, the *première* that has become a gold star on the calendar.

### A GIFTED SHOWMAN

Paris press shows have their character and idiosyncrasies, just as the *couturiers* themselves have character and idiosyncrasy. One reflects the other. At Patou's, the grey-walled salons are crowded with little tables as in a night-club and are peopled from ten to two in the evening by easily identifiable *gens du monde*. At one little group of tables, the butlers move with trays of champagne and miniature sandwiches among Cole Porter's party of ten. You'll see Elsa Maxwell, Lady Mendl, Sem, la Baronne Eugène de Rothschild, Comte and Comtesse de Robilant, Madame Rollo. For the women, there are Patou gifts of his new lipstick, in cases by Cartier, with each individual's initials. There is a lavishness everywhere—mannequins faultlessly coiffed and shod, announcing the names and numbers of their gowns in English (or is it American?). It is a theatre, just as Patou himself is a showman; there is the coating of an air of affluence, behind it an immense organization, working as steadily and on as grand a scale as an American factory.

At Molyneux's, the press show is obviously a press show. It begins promptly, with every one in the chairs reserved especially and arranged according to plan. It is the one occasion when Captain Molyneux himself appears in the salons. Rather is he of the salons than (Continued on page 144)



# The New Styles are Alluring—but SO EXACTING

It's no secret that the new clothes demand a new sort of good looks. There's no secret about anything, in fact! We stand revealed in sun-tan bathing suits; in trim sports togs or backless gowns.

Never has a good figure meant so much. A figure slender—yet softly rounded.

For every girl who possesses such a figure, there are thousands dieting to gain the rounded slimness they'd give the world to have. And so many lose the very beauty they are trying to achieve! For most reducing diets lack sufficient roughage.

The result is improper elimination. Poisons clog up the system and take a terrible toll of youth and beauty.

You can avoid this danger by including one delightful food in an adequate reducing diet: Kellogg's ALL-BRAN, a non-fattening, ready-to-eat cereal. ALL-BRAN provides the roughage necessary to keep the system regular.

A great aid to beauty. It also contains iron, which puts color in cheeks and lips.

Try ALL-BRAN with milk as a ready-to-eat cereal. Cook it in bran muffins or bran bread.

Be sure you get the original ALL-BRAN—in the red-and-green package. Recommended by dietitians. Made by Kellogg in Battle Creek.

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Leading motion-picture actresses are shown to you in "fashion close-ups," wearing the costumes that millions of critical eyes will see on the screen. Everything from sports-togs to evening gowns. Each page . . . each picture . . . will give you style ideas for your own adoption. In addition, the booklet is a mine of information on how to reduce wisely. Tested and approved reducing menus are set forth in detail. Be sure you get your copy.

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Photographs by HURRELL—M. G. M.

The new styles as worn by DOROTHY JORDAN, beautiful Metro-Goldwyn-Mayer player. "To be feminine in a bathing suit wear a pastel shaded suit"—advises Dorothy Jordan. For an informal "supper"-hour engagement Miss Jordan wears a modernized pattern in chocolate-brown chiffon combined with a silk Chantilly lace yoke. Evening affairs mean laces and silks for the girls who wish to be in vogue. Miss Jordan shows her choice by wearing a bouffant type frock showing the combination of flesh-pink satin with flounce of silk Chantilly lace.





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● It is no longer necessary to take for granted the unseen filling of your comforter, or to risk impurities in those of obscure manufacture. Carlin attaches to each comforter a visible sample of the filling. And our signature *Carlin*, stitched in a corner of each design, attests our pride of production.

These vital factors—superior filling of purity and cuddly warmth, utterly free from needless weight, lovely covering fabric, exquisite designing and refinements of needlecraft—are carefully combined by Carlin to lend enchantment to your bedroom and to protect your restful slumber, too.

With their heart of pure, white, virgin lamb's wool, white down or eiderdown—covered with Carlinese\*, silk, taffeta or velvet—in a wide variety of beautiful colors—fashioned unhurriedly in model Carlin workrooms—these fascinating comforters are acclaimed for perfect utility and elegance of style.

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THE ROSE AND RIBBON • *Adaptable for Summer Use* • \$35.00

● Of wool, covered with a fine quality of silk satin in green, gold, yellow, peach, pink, sky blue or open blue. Edged with matching silk cord. Full standard size. The wool in this and in all other Carlin comforters is of the same standard quality as that used in our most expensive comforter.



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## THE JURY FOR AMERICA

(Continued from page 142)

in them, for he sits back in a guarded corner, pad and pencil in hand, noting down needed adjustments that might have escaped him at dress rehearsal.

Lucien Lelong produces what is the most diplomatically arranged *première* in Paris. Every one seated according to definite plan—representatives of one fashion magazine of importance in chairs at one table, and representatives of another fashion magazine of importance at another opposite and at equal nearness to the stage. Next, a silk manufacturer of undoubted position and, in equal prominence, a wool manufacturer of equally undoubted position.

Everything is quiet. The orchestra is placed at sufficient distance and plays its jazz under mutes. Monsieur Lelong himself stands at the door of the main salon, secretary and telephone near-by, to direct any sudden changes of plan.

At Lanvin's, there is a Sunday night gathering, like a meeting of good old friends. Madame Lanvin is there, dressed always in black in the favorite dress of the new collection, her hair in the familiar, neat, braided coils, among her particular cronies—physicians, writers, artists. There is, also, the press, but it is really to her friends that Madame Lanvin dedicates the *première* of every collection.

It is about the fourth day of the Vionnet show that some of the mannequins wear the evening dresses without linings. They leave no doubt about the lines of the feminine figure; there are curves and curves and curves.

"Mais, non," the *vendeuse* will answer you. "Women will wear them with linings, of course, but, this way, it is amusing, no?" Then she'll show you the 1931 corset, the *maillot*—that brain child of our Vionnet "period"—a net covering for the torso, which restrains the body, but does not bind and which resurrects bosoms from out of post-War oblivion.

Jean Charles Worth is one couturier who is far from shy. There would be no Worth evening *gala* without Jean Charles in the midst of everything, talking to every one, making amusing comments, chattering away in his own particular brand of language. "Why, it is *incroyable*! If I were saying to you, last year, that I was going to use such stuff for dresses, you would say, 'Why Mr. Worth, you are perfectly a fool.' And now, here is the frock itself." And he will show you through the rooms where, for generations, his father and grandfather before him have maintained the same dignified rue de la Paix salons.

### CHEZ CHANEL

*Chez Chanel*. No evening party, no little cakes, nor champagne. Hundreds of women, crowded together against the mirror walls, with scarcely room for elbows, prattling away. Suddenly, lights go up, there is a hurried swish of activity, mannequins appear. Silence. There is no one to say hush, but there is that quick, dramatic hush that persists while the largest collection in Paris passes in review. No fatigue drives any one away. Fear of missing something pushes every one onto the edges of chairs and into interested

watchfulness even when the hour is late. It's all done with mirrors. Mirrors and the famed *escalier de Chanel* that leads from the salons up to administrative offices. At the top sits Chanel herself, the fashion sphinx—round face, black hair, piercing eyes, and chin propped up by small fists—seeing, but never seen, watching a mirror wall and mirrored reflections that reveal every face in the room. Next in order, and each a step below the other, Princess Bibesco, Count Koutousoff, the Duchesse de Gramont, Mrs. Sert, Monsieur Madrazo, Lady Abdy, the Comte Etienne de Beaumont—and then the distinguished lieutenants of the establishment.

### AND JANE RÉGNY

Jane Régny puts food and drink, and butlers to serve them, in the anteroom that is the exit from her noonday show of sports clothes—the collection that launched the new sleeveless sweater that fits flat around the base of the throat. Here, again, is an eagerness to follow the American legend. "Cocktail?" (pronounced "cocktaye"). "Cocktail, monsieur?" the butlers inquire, and then willingly dump a bit from every bottle—cointreau, grenadine, gin, brandy, Pernod, anything handy, into a shaker from which they warmly and smilingly pour you their version of an *apéritif américain*. But if an American *apéritif*, via a French cocktail, is not in your noonday régime, there are always hundreds of tiny sandwiches and champagne, for a choice. And there is always pleasant talk about the Régny tradition, about her perfect tennis frock and her *succès fou*—the Sunday luncheon dress.

It is Augustabernard who approaches nearer than any one the characteristics of the *couturière* of tradition. She admits a certain respect for her own superstitions; she won't move out of her original salons for fear of bringing bad luck; she knows a dress is to be a success if she is happy planning it. Though her salons and the hallways outside her doors are filled, she remains a modest person. She is never seen at her own Openings, but many of her clients know her as "Augusta."

Different as these Openings are from one another, the audience is always the same. There are always the certain same faces, the certain same oddments of dress, certain definite mannerisms that reappear season after season, year after year. There is always the little group that gossips comparisons through every show—"... that's Patou's 1928 sweater ... Paquin's 1930 sleeve ... Vionnet did that shoulder three years ago." There are always the few who announce literary and artistic connotations for every model. "Now that is straight Picasso colouring." There is the one fashion writer who shows up at Openings fresh from a morning ride in the Bois, in riding-habit; and the other, a tall, blonde young woman who might be Bert Savoy, and who wears taffeta *robes de style*. There is the Scotch terrier, leashed to his owner's chair, who watches the first hour of every collection with a certain calm; with lapse of time, he throws dignity to the winds, establishes himself on his back, well in the centre of things, four paws skyward, and sleeps soundly.



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Gone are the severe lines of post war years. Today the coat is a creation . . . a product of infinite pains in cutting and stitching . . . a delight in originality . . . Bruck-Weiss with its tradition of exquisite fashions is particularly proud in the presentation of this Spring's collection of coats. . . .

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These flat-roofed Pueblo structures have the stark simplicity typical of modern architecture. The sacred Mt. San Mateo may be faintly glimpsed through the gap

## PRAYER-STICKS AND TWO-GALLON HATS

BY EDITH CURTIS

NEW MEXICO seemed unutterably remote. But, one night on the *Twentieth Century*—Chicago before we knew it—only an hour to shift—and my husband and I boarded *The Chief*, one of those smoothly rolling, perfectly appointed trains that shrink the plains of Kansas. By dusk of the following day, we climbed the Raton Pass, and from thence we dropped south toward Lamy, named for the wise archbishop of Willa Cather's tale, the archbishop who played so high a part in the history of New Mexico, secular as well as religious, during the middle years of the nineteenth century. At Lamy, we were met by an affable cowboy, who put us and our luggage into a sedan—the covered wagon of to-day.

I had been half asleep on the train, but I was wide awake with one breath of the air that can only be found in the desert country, five, six, seven thousand feet above the sea. I have never in my life seen a country that looked like this. The Sangre de Cristo

Mountains gleamed, white samite in the moonlight, in brilliant contrast to the dark piñon and juniper that clothe their slopes thickly, casting stunted, twisted shadows on the carpet of snow beneath. The contours of the immediate hills, now rounded curves, now jagged prehistoric monsters, cut vividly against a tropically brilliant sky. Santa Fé, the Royal City of the Holy Faith of Saint Francis, nestled below, a cluster of glowing lights—lights that confused themselves with the stars, so low hung were the planets. We slipped down the Santa Fé Trail through the narrow streets of the flat-roofed adobe city to La Fonda, one of the most comfortable and colourful inns in the Southwest.

Santa Fé is the only city I know that still smells of wood smoke instead of soot. And such wood smoke! The delicious juniper that creates an incense, spicy, aromatic, delicious. At night, dogs bark; at dawn, cocks crow. The day's work is begun with the help of (Continued on page 148)



It is such cliff-dwellings as this that one sees at Acoma, with the primitive native oven mounds in the foreground. Ladders would seem to be a necessary item here



# Now! A Way That Actually Rids One of Hair on Arms and Legs

*Utterly without the problem of coarsened re-growth*



*By a total lack of stubble  
you can feel the difference be-  
tween this and old ways.*

A Discovery That is Proving to the Wonder of the  
Cosmetic World That Hair Can Not Only Be Removed  
Instantly, But Its Reappearance Delayed Amazingly

A NEW WAY of removing hair on arms and legs has been found that not only removes every vestige of hair instantly, but that banishes the stimulated hair growth thousands of women are charging to less modern ways. A way that not only removes hair, but delays its reappearance remarkably.

It is changing previous conceptions of cosmeticians about hair removing. Women are flocking to its use. The discovery of R. C. Lawry, noted beauty scientist, it is different from any other hair remover known.

## *What It Is*

It is an exquisite toilet creme, resembling a superior beauty clay in texture. You simply spread it on where hair is to be removed. Then rinse off with water.

That is all. Every vestige of hair is gone; so completely that even by running your hand across the

skin not the slightest trace of stubble can be felt.

*And—the reappearance of that hair is delayed surprisingly!*

When re-growth finally does come, it is utterly unlike the re-growth following old ways. You can feel the difference. No sharp stubble. No coarsened growth.

The skin, too, is left soft as a child's. No skin roughness, no enlarged pores. You feel freer than probably ever before in your life of annoying hair growth.

## *Where To Obtain*

It is called NEET—a preparation long on the market, but recently changed in compounding to embody the new Lawry discovery.

It is on sale at all drug and department stores and beauty parlors. Costs only a few cents.

**Neet Cream**  
Hair Remover





# Exit

## PAT and DAB

**R**AIN, they say, will wear away a stone—*some day!* And *pat-and-dab* methods of beauty treatment might—*some day!*—improve sagging facial muscles. But really *they have no more effect than the gentlest shower.*

Mme. Scandia Jourde of Paris introduces to this country a new regime of beauty care based on sound medical knowledge. Daughter of a doctor, and herself a student of anatomy, she knows well the futility of the merely soothing type of "facial". *Her treatment—her preparations—reach deep . . . to underlying muscles, to sub-surface tissues.* Her preparations are made by hand in France. They are as different from ordinary creams and lotions as Madame's beauty-stimulating treatments are from ordinary "facials". As a group they put literally at your finger tips, a home treatment so simple, so effective that it is a revelation.

Send for the new booklet that describes the preparations and the simple home treatment.

**CRÈME ROSE** *The basic Scandia Jourde treatment. One cream—two results. It cleanses, then stimulates. \$3*

**EAU MAUVE** *A gentle astringent for facial bathing. It too, has a cleansing action. \$2.50*

**CHAMPAGNE SCANDIA** *The perfect "pick-me-up" for tired skins! You can fairly feel it sparkle. \$2.50*

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**CRÈME DE BEAUTÉ** *Incredible but true! It absolutely prevents shiny nose or chin as long as it's on. \$3*

**BAUME SUÉDOIS** *Keeps the outdoor skin as velvety as that of the candlelight's glow. \$3.50*

*The Scandia Jourde Preparations may be had at the following shops: NEW YORK, Saks-5th Avenue, Lord & Taylor, Stern Brothers • CHICAGO, Charles A. Stevens & Bros. • MINNEAPOLIS, MINN., Young-Quinlan Co. • SEATTLE, WASH., I. Magnin • TULSA, OKLA., Miss Jackson's Shop • PHILADELPHIA, John Wanamaker.*

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The Indians put intense feeling into the ceremony of the dance, for their religious feeling, though elemental and symbolical, is genuinely fervent. This is the Scalp Dance

## PRAYER-STICKS AND TWO-GALLON HATS

(Continued from page 146)

burros, sturdy little creatures, pack-laden, ambling to and fro from the hills. Many of the old customs are still preserved. On Saint Joseph's Eve, two great bonfires illumined the façade of the cathedral in honour of the Saint.

The lucky citizens of this mountain capital live in compact adobe houses, strung with chili and hung with gaily woven Mexican blankets, decked with tin sconces and painted cedar-wood bowls, presided over by pious ikons—houses warm in winter, cool in summer, colourful at all times.

History has run riot in New Mexico. Seventy years before the Pilgrim Fathers landed at Plymouth Rock, a little army of Spaniards under Coronado made their way north from Culiacán up the valley of the Rio Grande. These Spanish Conquerors, who faced the burning wilderness clad in armour and slashed doublets, who planted settlements among thousands and thousands of hostile Indians and

compelled the savages to build mission churches with their own hands, against their own unwilling conversion, who mapped a continent from their own personal experience, created a legend and a history we can take pride in, even if it is not of the fore-father variety.

The conquest of the Southwest is a story teeming with romance and excitement, extending from the time of the Conquerors almost to our own day. But the history of the people of New Mexico began before the memory of civilized man. We can read it in the cliff-dwellings of Puyé or Rito de los Frijoles.

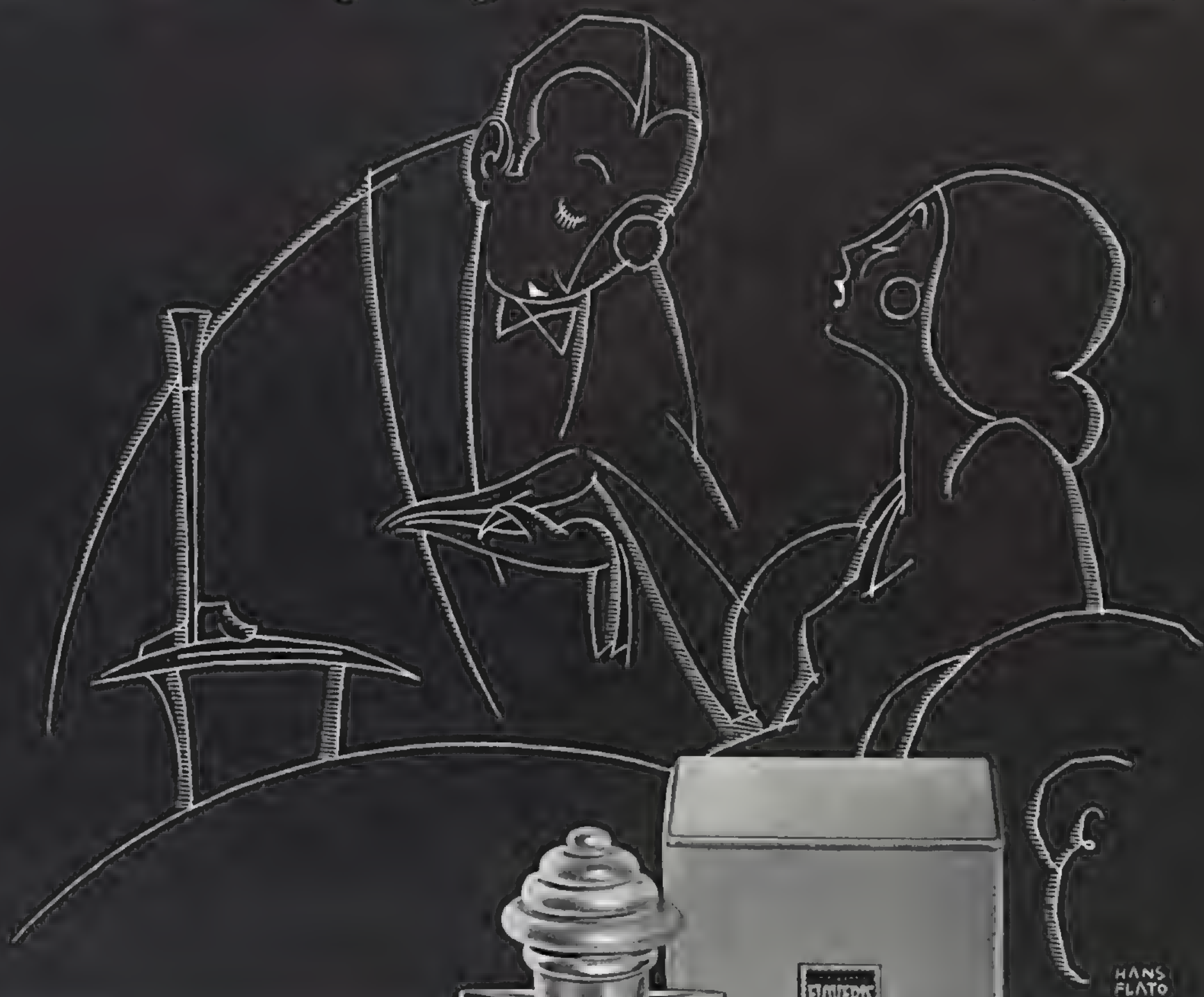
Puyé lies to the northwest from Santa Fé and across the Rio Grande. The road, after crossing the river, climbs like a snake up the cañons to the Pajarito Plateau. Only high up in the mountains do the pines grow to such a height, where the snow and rain fall more plentifully. The sheer wall of Puyé (Continued on page 150)



Typical of the mission churches of New Mexico is this isolated cloister at Laguna. Often, the Padre reigned a power among the most unwilling of Indian converts



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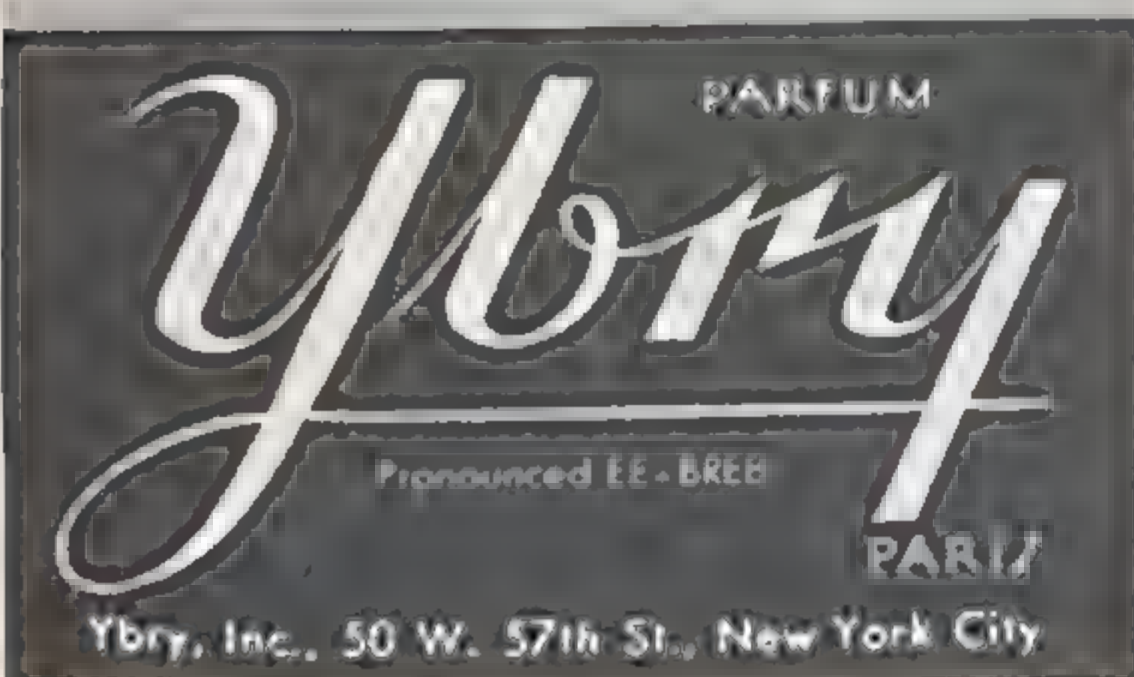
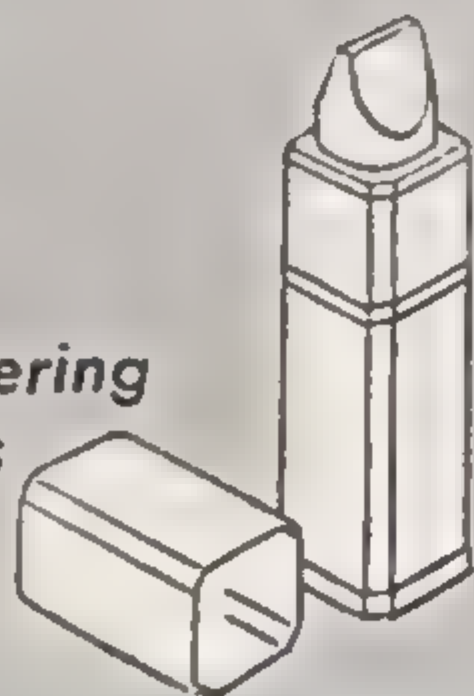
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5 flattering  
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## PRAYER-STICKS AND TWO-GALLON HATS

(Continued from page 148)

cliff is honeycombed with dark openings of every size. We climbed the cliff by ladders and footholds worn by generations of moccasined feet. The rooms and granaries that we entered, dark, cave-like apertures hollowed from the soft rock, were the back rooms of houses now destroyed, built against the face of the cliff. Above, on the summit, lie the partly excavated ruins of a vast, communal dwelling-house of more than a thousand rooms. But, if the cliff-dwellers lived in congestion, they enjoyed a view of mountain, forest, and valley fairly staggering to an eye trained to regard the Adirondacks or the White Mountains as the acme of mountain scenery.

The living step between the deserted cliff-dwellings and the modern pueblo is Acoma, far away to the south and west.

The guide-books say that Acoma rises up sharply out of the plain and commands your attention, and so it does, in a way, as do innumerable other rocky mesas on the long eighteen-mile trail that does duty as a road between Laguna and Acoma. But in truth, the *penol*, the lengthy cliff upon which the "Sky City" stands, is almost uninteresting in contour after the stone monsters, idols, mushrooms, boots, and the huge locomotive that hold the eye and fancy during the lovely drive from Laguna. We came slowly towards Katzimo, the Enchanted Mesa, as the people of Acoma call the round, steep, beautiful cliff that seems to float as if enchanted through the golden radiance of a Southwestern afternoon.

### WE COME TO ACOMA

As we drew near the *penol*, the only signs of habitation were the two towers of the mission church, so naturally did the roofs of the pueblo houses follow the line of the cliff. How the Indians must have resented building a church that broke the skyline that they regarded as essential to their safety!

Our road wound the base of the cliff to the sandy Camino del Padre, built by Padre Ramirez, the first missionary to take up his residence at Acoma. It is said that the Padre created the way for the burros. Before his time, they must have been left in corrals at the base, since no quadruped could climb the narrow way up the face of the rock, by which the inhabitants have made their way since the dawn of history.

We were met at the top by women bearing trays of pottery, each piece decorated with the design of the parrot that is sacred to Acoma. We were breathless, not only from the steepness of our climb, but as much from the beauty of the "Sky City" itself—three narrow streets of spotless pueblo houses, cut with sharp shadows against a turquoise sky.

The church, set apart from the pueblo, has a graveyard in front, with a ruined loggia, priest's house, and garden on one side. We were amazed afresh by the power of the Franciscans, a power that enabled them to build this large church to the glory of God on the face of a three hundred and fifty foot cliff. Benevides, the

missionary, wrote that not only was the church built by women and boys, but that the adobe for the walls was carried by them from the plain below, since the chiefs have always considered building beneath their dignity. Yet, the mighty beams in the roof must have been dragged by the men from Mount Taylor, a long distance. Imagination balks at the idea of women performing such a feat. The chiefs must have condescended to place the crowning glory on the House of God.

But, to-day, the church at Acoma gives the visitor the same feeling of ebbing vitality as the wizened and dying peach-tree in the old garden. Mass is held in it but once or twice a year. The door is locked and barred to visitors. For the rest, the Indians keep their own customs.

In *Death Comes to the Archbishop*, Willa Cather tells the story of a greedy padre who compelled the women and boys of Acoma to bring water for his cloister garden from the distant spring on the plain, for there is no spring on the *penol*. Even as one gasps at his arrogance, he meets his fate and perishes at the hands of the Indians upon whom he has imposed his will. As I sat in the open loggia and viewed the ancient streets and houses of Acoma, the plain sweeping away below, Katzimo swimming in the molten sunlight, the whole framed in the heavy, carved beams of the railing and roof, I paid my respects to the driving power of the Franciscans and their great church. For the people of Acoma were among the most treacherous and ferocious of all the pueblo peoples conquered by the Spaniards. And who would care to criticize a priest whose life was both monotonous and dangerous for seeking to improve his fare and to make a garden of his desert? So closely welded is this tale to fact that I believed it entire, as I lingered in the loggia and pictured the Indian rites and dances that still take place upon occasion in the streets of Acoma, very, very close.

Most interesting of all the northern pueblos is Taos. The road winds through the cañon of the Rio Grande, very wild and grand. The river is not wide, but deep and powerful looking, a bluish green in colour. Just before Taos, the road began to climb, steeper and steeper it grew until we emerged on a mesa covered with brush. Above us, the Taos mountains, huge bubbles fuzzed with juniper, partially shrouded in mist. We stopped to take pictures of the old mission church at Taos Ranchos—one of the very early missions founded by Ormate. We lunched in a comfortable hotel in the modern Taos, visited Kit Carson's house, and drove on to the pueblos.

### PUEBLOS, NORTH AND SOUTH

There are two pueblos, the North and the South. Gaunt figures, wrapped in white blankets, stood on the tiers of the houses that pyramid to a single platform at the top. Long ago, this savage people built their village on the plan of a modern apartment-house, adding new storeys, ever smaller in dimension, like the stepped-back sky-scrapers of to-day. (Continued on page 152)



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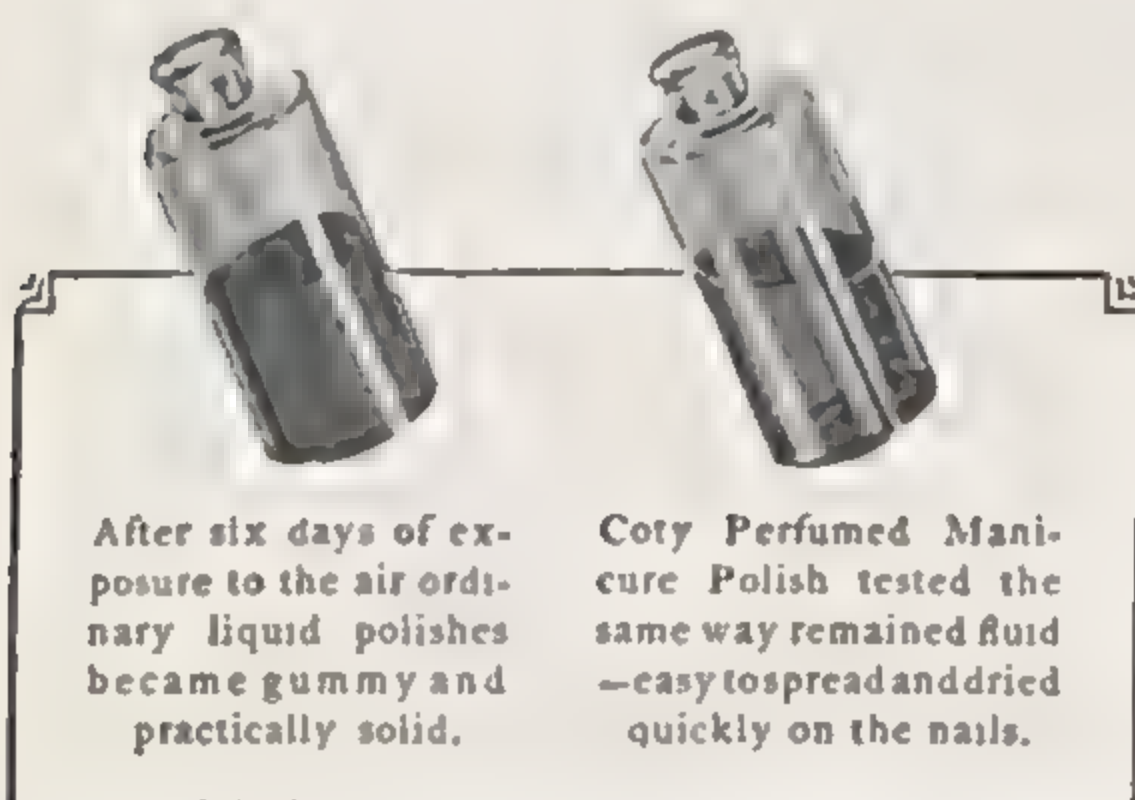


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## PRAYER-STICKS AND TWO-GALLON HATS

(Continued from page 150)

We asked for the Governor and were ushered up a ladder and introduced to a dignified old gentleman with a face of wrinkled parchment. He took us into a little whitewashed room with a winged fireplace. It was pretty in a bare kind of way, and clean. After inscribing our names in a book, and the payment of "*un peso*," we were permitted to climb all over the pueblo, and to take as many pictures as we chose.

We gazed across an open plaza to the South Pueblo. It appeared to be the twin of its neighbour, although it is not quite so old—four hundred odd years. The usual corrals for the cattle lay at the outskirts of the village. I noticed that many of these were more substantial than usual, some were built of adobe. Taos is colder than Acoma, a brooding village of mountainy mist and storm.

The best time to visit a pueblo is on a feast-day. As we crossed the Rio Grande and drew near the little village of San Felipe, the pueblo was very quiet. Then we saw the Indians watching the plaza from the housetops.

The Basket Dance was being conducted with pious solemnity. The chiefs wore vizors above their faces, like the spokes of a basket unwoven, adorned with turkey feathers. Their torsos were naked, decked with evergreen boughs. Orange and blue bracelets worn above the elbow held more boughs in place. They wore white kilts, cow-bells about their knees, fur at their ankles. A sash hung down behind, of white knotted wool. On their feet, moccasins; in their hands, gourds from which they shook the rustling rhythm of the dance, and more evergreen boughs. Three squaws, dressed in dark blue or black dresses, with belts of scarlet embroidery, blankets about their shoulders, and high white deer-skin moccasins on their feet, knelt upon the ground rubbing the crotched stick across huge, hollow gourds. The curious grunting sound that came from these gourds furnished the beat for the men's voices raised in solemn chant. The chiefs danced as if their lives depended on it, as if they could compel the corn to spring then and there from the ground. From time to time, the long line stood still and swayed, the boughs on their heads and shoulders fluttering like corn tassels in the breeze, and, as they swayed, their chant became a moaning of wind in the tree tops, a sighing of breeze in the tassels of the corn.

### GODS OF THE DANCE

The *Koshari*, or Delight Makers, gruesome figures streaked with black and white paint, came creeping round a corner toward the dancers—like gods arisen from some nether world to witness a scene made for their pleasure. They gesticulated and commented to one another, as if appraising the performers and their dance. These *Koshari* seemed to be not so much clowns as superior beings come to see that all was in order and conducted fittingly.

We were almost the only Americans present, which gave us proof of the sincerity of the occasion. The watchers on the roof tops were Indians from

neighbouring pueblos and San Felipe itself. For the Indians take a very intense pleasure in their own ceremonies—and one has only to study their faces during a dance to know that their religious feeling is genuine. On festival days, the men don their best blankets and head-bands, and the women their gayest shawls and whitest moccasins. American-made clothing has done much, no doubt, to alter the native's dress, but such is the inherited habit of the Indian that he manages to wear our machine-made blankets with a savage picturesqueness of his own.

As we followed the dancers in the dazzling brightness of the plaza, the rows of watchers glowed like jewels against the sky and from the shadows cast by the houses against which they leaned. The Spanish shawls of the women—often they slung their pa-pooes in them—the blankets of the old men, even the scarfs and wampum of the boys perched on the roof tops, were of a barbarianism purely Indian. True, the Indians responded to our greetings with a friendly smile, but it was a smile that one felt was born of courtesy, the grace of an ancient lineage; in it there were both dignity and aloofness, and more than a touch of indifference toward our world and all that it implies.

### HAPPY DAYS AT SAN GABRIEL

Of all aspects of New Mexican life, living on a ranch is perhaps the most delightful and satisfactory for the tourist. We stayed for several weeks at San Gabriel Ranch, in Alcalde, owned by Mr. and Mrs. Richard L. Pfäffe. Willa Cather stopped at San Gabriel when she was gathering material for her wonderful book. Miss Mary C. Wheelwright, of Boston, Massachusetts, owns an old Spanish hacienda near-by, on the banks of the Rio Grande, and her house is filled with all kinds of Indian and Mexican treasures.

Each day, at San Gabriel, proved to be a long, golden leisure passed in the company of pleasant people with varied and interesting things to do. The clear, dry air, molten sunlight, and vivid sky, the ever-varying foreground and horizon make riding in New Mexico a pleasure even for people who regard a horse as a mere conveyance. We spent happy days climbing into the foothills of the Sangre de Cristo Mountains, far, far up the beds of the sandy arroyos, through the little juniper-covered hills. Sunset was the most beautiful time, for, as the sun sinks behind the Jemez range to the west, the Sangre de Cristo turns slowly to an afterglow of blood—the "Blood of Christ," as is their name.

Another well-known ranch, very popular among those who have stayed there, is the Forked Lightning Ranch owned by Tex Austin, in Pecos. The road to Pecos lies through Glorieta Pass, the only accessible pass through the mountains in early days, for a distance of two hundred and fifty miles north and south. Coronado passed through Glorieta Pass in 1542 and gave it the name Glorious, or Beautiful. So much history has been fought in this narrow (Continued on page 158)

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## WHAT THEY READ

BY DAVID CORT

"TOMORROW ONCE AGAIN," by Edward L. McKenna (*Farrar and Rinehart, Inc.*), and "PARADISE CITY," by Henry Channon (*E. P. Dutton and Company, Inc.*), are two novels of America for Americans that function as hard-headed, pleasantly realistic renderings of the land we live in. Both are emphatically recommended to all comers. There are smart observations and comment on people and things, a good quick style (not careless), no "fine writing," a lot of common sense, enough action, and real people. What more do you want? For there's really something more than that to both these books, the occasional excitement (particularly in "TOMORROW ONCE AGAIN") that is communicated only by a writer who can by "integrity" or whatever you want to call it make his characters transcend their own personal significance to themselves and one another.

The author of "TOMORROW ONCE AGAIN" has previously published "The Bruiser" and "Hardware," neither of which I have read. His hero is a type of American man that has never before been shown in the novel, so far as I know: a hard-boiled, honourable, gambling adventurer, undistinguished and unself-conscious, who plays the game according to the rules with people his own size. O. Henry gave us men somewhat like Frank Carmody in their own epoch, but Mr. McKenna's is a full-length study. The boy grows up in Sheepshead Bay on Long Island, near the race-track, and he gets "wise" early in life. We have read so often how sophistication is the beginning of wickedness that we reel with gratitude on finding that Frank does not turn vicious at all. He keeps a few simple rules of conduct, obligations to his father and himself, and, though he soon loses all innocence, he keeps his own sort of honour. He moves along with his eyes open, in Wall Street, around the race-tracks, in a circus, commits a murder, goes into insurance, into house-to-house canvassing, into the War, gets married, has children, goes into the real estate business, becomes a family man, has plenty of worries, and the book ends.

There's most of the range of common things, of essentially American things, of one life in the twentieth century U. S. A. And out of all this comes a strangely true and applicable philosophy. Frank Carmody brings no theories to his experiences, only remarkably sound instincts, but he occasionally comes to conclusions. And these are often astonishing in their rightness and originality, statements of things-as-they-are that shock us into review and re-evaluation of phenomena we have known all our life. It should be added that there is proportionately little of such comment. When it comes, its force is inevitable. But even this is less important than Mr. McKenna's complete engagement of your belief in his characters, than your anxiety to read the next page, and your memory, as of a man you have met, of Frank Carmody. Mr. McKenna owes some slight debt to Ernest Hemingway, but not much. The scenes between Frank and his wife are reminiscent of "A Farewell to Arms," but it's

a good model. The last fifth of the book involves an almost imperceptible let-down, as perhaps Frank's life did, too. "TOMORROW ONCE AGAIN" may not be art, but you're pretty certain to like it.

"PARADISE CITY," by Henry Channon, takes the method of talking about people and events, rather than showing them on the page. There's very little conversation and a good deal of criticism of the characters. The little Wisconsin town of Paradise City gets an influx of big business, and the consequent wealth sends its simple inhabitants all over the face of the globe. Amy Plank becomes a lonely old lady in Ravenna, paying court to her great love, the statue of a Renaissance warrior. Polly Peacock gets by stages into the highest available society in the world. Daniel Springer becomes a cultured expatriate. "Mrs. Tyler's Rose" makes the soldiers happy in Paris. And so on. After the first chapter of "The Early Days," each one is taken up in turn and finished. It's a fine job, conscientious, able, and readable. There may be some debate as to the degree of talent Mr. Channon has shown, but he is interested in ideas, people, and form, and that is three-quarters of the battle. He can turn on a persuasive sympathy, he has his ironies under fine control. My guess is that he is a lad from whom to expect things.

SUGAR AND SPICE AND EVERYTHING NICE

No review can do justice to William Faulkner's "SANCTUARY" (*Jonathan Cape and Harrison Smith, Inc.*). The point is that this man is far and away the most important of American novelists, and, at the same time, I find it impossible to recommend his book indiscriminately to this genteel circulation. Faulkner is out after the biggest game, the most amorphous significances, the underlying and continuing inexpressibles. Hence, his selection of data operates in such a way as to give him the most "significant" types of people: abnormal and deformed, half-wits, criminals, cripples; and the most "significant" events: crime, horror, perversion, death, and decay. This does not make for light reading. It does give those who can stand it the most intense and the noblest excitements to be found in contemporary literature. As Rebecca West has pointed out in "Ending in Earnest," this preoccupation with death is in line with the great tradition, and its loss in art has been a body blow. Thus Faulkner, like Joyce, stems really from the greatest classical stream of art. His books revive the Greek function of "katharsis," but without the use the Greeks made of religion. I am as impatient as any one else with subject-matter that is filtered through an incomprehensible artifice, and I must make it plain that Faulkner is not guilty on that count. "The Sound and the Fury," it is true, overstepped that line a little way, but "As I Lay Dying" and "SANCTUARY" are perfectly intelligible. The unusual elements in Faulkner's technique all have their very definite uses and rewards, not one is unsupported affectation. (Continued on page 156)

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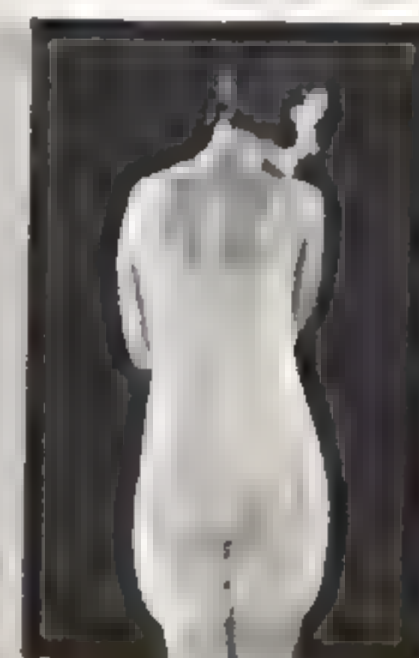


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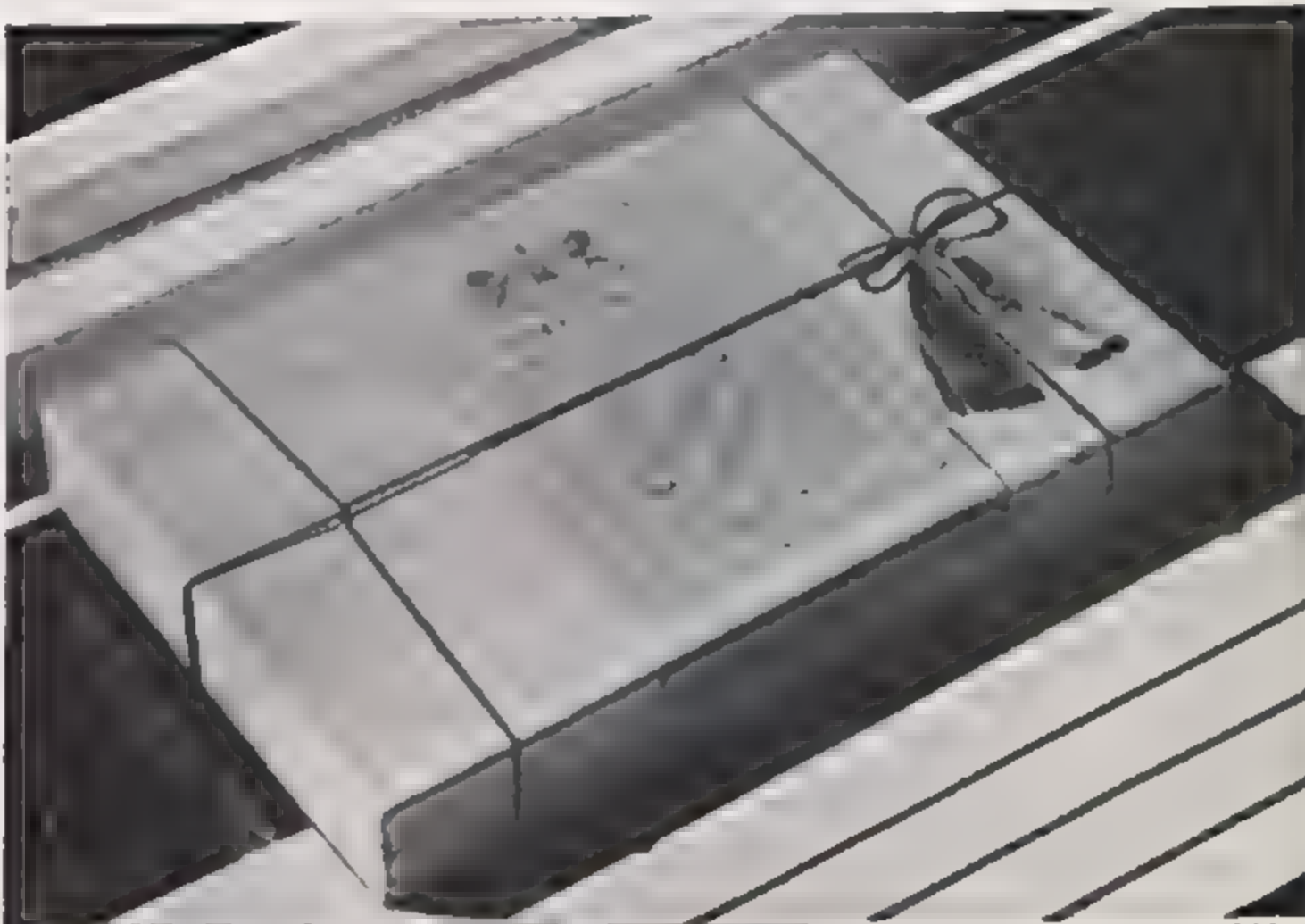
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## WHAT THEY READ

(Continued from page 154)

The story is of some members of good society in the South, two of whom, a girl and a young man looking for another bottle of gin, get stranded in a backwoods house where a bootlegger and his staff are living. The young man is drunk, and the girl is a fool. An appalling little gunman gets the girl. There's a murder, a trial, a lynching, all simple and in a straight line. But good and evil work in a more devious way, and the ramifications of evil make a complex and potent pattern, easily beating down the good. It is melodrama. And it is melodrama of good versus evil, admirably constructed and beautifully written.

Of course, this is just what this reviewer thinks. To give you an opposite point of view, another reviewer wrote: "We meet again that futile attitude toward sex, which is robbed of any glamour and becomes completely sordid. . . . Aside from such artistic satisfaction to the author, one wonders at his preoccupation with the dregs of humankind. One feels like Temple, the girl who does a great deal of running yet gets nowhere. . . . Cape and Smith are giving Faulkner his hearing." It is quite likely that "SANCTUARY" will give offence to many. To justify the fact, we quote from the next book reviewed on this page: "I do not know how to find out anything new without being offensive. To the ignorant, all things are pure: all knowledge is, or implies, the degradation of something. One who learns of metabolism, looks at a Venus, and realizes she's partly rotten. However, she smiles at him, and he renews his ignorance. All things in the sky are pure to those who have no telescopes. But spots on the sun, and lumps on the planet . . . I've got to besmirch something." There is, of course, an excellent case against "SANCTUARY" and, as it happens, it is admirably made in "Tomorrow Once Again." And there is really no need to choose between the two.

### OBJECTION SUSTAINED

The Great Dissenter would be a modest title for Charles Fort, the author of "LO!" (Claude Kendall), from which the quotation that closes the preceding review is taken. The greatest protestant of them all is what Mr. Fort deserves. It seems that he is a true exponent of the scientific method and takes nothing on faith, *nothing at all*, if you didn't hear me the first time. Not the law of gravity, not the conception of a whirling earth revolving around the Sun in a vast firmament of planets, nothing. He conceives of Science as a rule-evolving fraternity that makes its inviolable rules by excluding some of the evidence. Mr. Fort has a passion, like Jimmy Durante, for Data. All the Data. And no partiality at all for Rules. As he says, whenever he is told categorically that anything is absolutely so, it makes him uneasy and he begins peering around for something to prove that it isn't so. The result is that for almost thirty years he has been prowling through the libraries of the world, looking up old newspapers, scientific journals, writing letters, quietly, almost invisibly in-

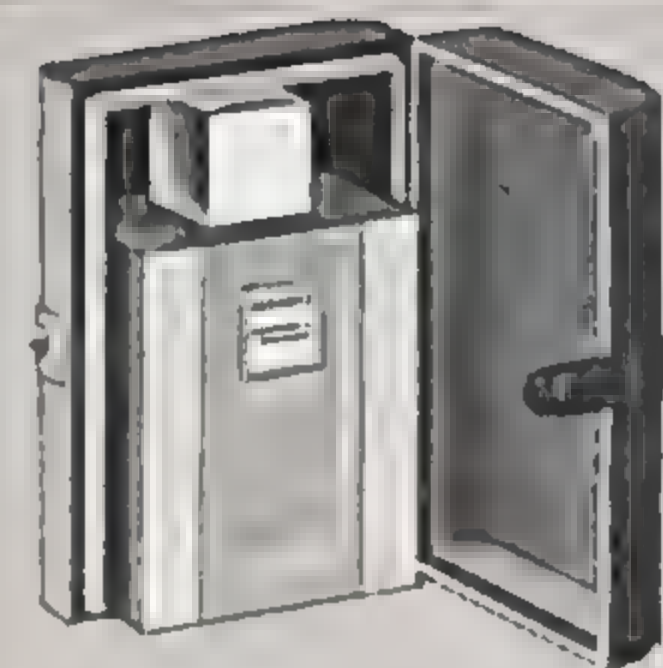
vestigating all the evidence: a little, quiet, terrible man biding his time.

You may laugh at a good deal of this book. The author, however, has carefully laughed first and will in all probability laugh last. Obviously, the Age of Science being what it is, all the "data" that Mr. Fort has published in "LO!" are what we would call magical and miraculous illusions. Since there is a known, scientific, common sense reason for everything, these things that happened either did not happen or are explicable in perfectly ordinary ways. Mr. Fort, however, attempts to show that this "regularizing" process has always involved an omission of some of the data. His function is simply to put back what was left out and to start all over again. Whatever the results, this is an extremely useful function, and everybody should be grateful to him. But, apparently, it is otherwise. As he explains in the foregoing quotation, he does seem to give offence here and there, and there's nothing he can do about it. His data are of such a nature that eye-witness reports on them are likely to be fragmentary, suppressed, self-deluded, elided, and highly "edited." Yet, he is indefatigable and runs down these transient and often sinister phenomena as far as possible. You are as eligible as Mr. Fort to draw conclusions to his data, once it is assembled and complete. Such as he draws are always tentative and experimental, but he supremely knows how to think. He says, in explaining why he includes no ghost stories in his book and does not attempt the metaphysical, "Metaphysical speculations are attempts to think unthinkable, and it is quite hard enough to think thinkably."

Every now and then, you will come across an idea that is colossal, as well as thinkable. Most of the book is taken up with digests of clippings from old newspapers telling of "Curious Occurrence in Norfolk" and the like, and his analyses of them. This does grow eventually a little tiresome, just as reading matter. But before long, you will be invaded by some edge of the cosmic excitement of the author, the intoxication of the greatest sport on earth, such a curiosity and terror as Columbus must have felt when his ships dropped Spain below the horizon. In "LO!" you are in on the process and method of Discovery, whether anything is really discovered or not. A good deal of this book is "heavy," polysyllabled, but only when necessary. Theodore Dreiser, Booth Tarkington, Harry Elmer Barnes, Benjamin DeCasseres, John Cowper Powys, Ben Hecht blurb the book, and Tiffany Thayer has written a claptrap introduction that unintentionally reduces the epic implications of Mr. Fort to a sort of Mencken-Jules Verne Sunday Supplement shocker. The sponsors are unhappily chosen, with the exception of Tarkington, but they don't seriously compromise Mr. Fort.

### IN A WORD

"CORONADO'S CHILDREN: Lost Mines and Buried Treasures of the Southwest" is by (Continued on page 158)



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## PRAYER-STICKS AND GALLON HATS

(Continued from page 152)

cañon, from his time to our fathers, that every stick and stone seem to have a different story. The ancient pueblo of Pecos, recently excavated, lies but a mile or so from Forked Lightning Ranch.

Life on a ranch is varied by excitement for those of a sporting turn. There are always broncos, spirited or patient, nicely attuned to the particular taste of each individual "dude." Your horse is always waiting like a parked motor, and no man walks a step—unless he chooses. There is excellent fishing in the trout streams in the mountains; one village is actually named Las Truchas. There are wild turkey, mountain lion, and even bear.

There is nothing like the Southwest, but the Southwest. Sometimes, an old-timer will tell you how he went away for a time, "but I had to come back."

I am not an old-timer, but I feel the same way. I want to go back in August and take a pack trip in the mountains, those bright edges of the world, where the air rises off the sage brush, fresher than any air I have ever breathed before. Modern cities, the society of friends, the charm of familiar surroundings, can not make me forget the limitless peace and space of the desert country and the beneficent, leisurely ways of the far-famed Golden West.

## W H A T T H E Y R E A D

(Continued from page 156)

J. Frank Dobie (*The Southwest Press*). It makes first-rate reading, but about half of it is enough. All the stuff is true, in the sense that there really have been people who believed such and such a story of treasure buried here or there with some tall yarn to account for its burial and abandonment, who dug for it, were disappointed, and so on. Mr. Dobie writes well, with a good deal of sincerity and apt humour and irony. He has dug for treasure himself and knows his Southwest.

If we're going to have travel books, let's have them like "CROSS ROADS OF THE JAVA SEA," by Hendrik De Leeuw (*Jonathan Cape and Harrison Smith, Inc.*). The author, a Dutch-American, says in his Preface: "I was anxious to produce a travel book from which one could learn something. Once started, I wanted my work to give a good picture of the places, their peoples and customs." The places are Borneo, Java, Celebes, Sumatra, and Bali, and the author has done what he set out to do and been interesting into the bargain. In these simple, sensible, and factual accounts of savage and semi-savage tribes, you will find implied much comment on Western civilization, its vices and virtues. The Toradjas of Celebes, for example, have three vague castes, are democratic, sober, clean living, and industrious, and pay for what they buy in direct ratio to their desire for it. Some Dyak tribes of Borneo have complete sexual freedom for both sexes and a working model of the badger game. The Minahasians have a custom closely resembling the old-fashioned Puritan "bundling." The book is well made and illustrated.

"MRS. FISCHER'S WAR," by Henrietta Leslie (*Houghton Mifflin Company, Inc.*), is a good, sincere novel about a woman whose husband, born a German and later Anglicized, was caught in Germany at the outbreak of the War and fought in the German army and whose son, a thoroughly English boy, disowned his father and fought in the English army. The agony of the woman is drawn with a good deal of conviction. It is earnest and readable, but just another novel.

Another and more profitable book about the War from a woman's point of view is "A CHATEAU AT THE FRONT,"

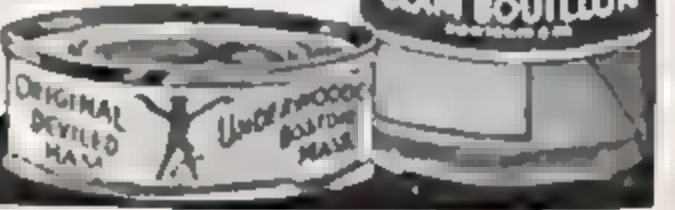
by the Marquise de Foucault (*Houghton Mifflin Company, Inc.*). This extraordinary woman, who had just bought the Château of Pronleroy a month before the beginning of the War, kept at her post from 1914 to 1918. The German advance swept past her in 1914, the lines were pushed back again, approached and retreated intermittently; she was several times within the range of shell-fire. What this meant was that she went through four years of innkeeping for the troops that came through, cleaning up their successive messes, getting her house in shape again just in time for another influx. Her unflinching maintenance of as much of the amenities of living under extreme hardship is amazing to read about. She gave the officers sherry and Marsala, invited them to croquet and skittles and bridge, presided at table, discussed genealogy, noted the breeding this or that officer revealed in the way he kissed her hand, all within sound of the guns. She cooked, baked, made beds, plowed, and remained a lady through and through, a miracle of artifice, of blood or rearing or both, throughout a demoralizing debacle.

"MACKEREL SKY," by Helen Ashton (*Doubleday, Doran and Company, Inc.*), deserves more space than this, but I am already late in reviewing it. I would rank it with "Tomorrow Once Again" as contemporary reading of the very first order. It's a study of marital quarrels between a young English novelist and his wife who works in a shop. The wife is rather an American metropolitan type. I didn't know they had them as bright as this in England. There are about a dozen real people in the book, making it at least a dozen up on most other novels. The conversation is superb. The author is a shade too partial to adverbs like "forlornly," but her characters are discontented enough to justify a good many such. The style, however, is neither pessimistic nor optimistic, cloudy nor gay. It is clear and simple and just and tells the story better than I have seen one told in a long while. Sympathy is balanced nicely between husband and wife. The fact is that they're both pretty difficult. But they're both tremendously alive. "MACKEREL SKY" is a three-star issue.

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# TRADE LITERATURE REVIEWS

## Beauty Culture

"THE AFFAIRS OF BEAUTY". Frances Denney describes her treatments and preparations applied to different skin conditions. DENNEY & DENNEY, PHILADELPHIA, PA.

"ALL FOR BEAUTY". Harriet Hubbard Ayer, maker of Luxuria face cream, describes her methods for the care of the skin, hands, hair, and feet. HARRIET HUBBARD AYER, 323 E. 34TH ST., NEW YORK CITY.

"CAPTIVATING LOVELINESS". Beauty treatments with Kränk creams, skin tonics, astringent, face powder. ALFRED J. KRÄNK CO., 1885 UNIVERSITY AVE., ST. PAUL, MINNESOTA.

"COMPLEXIONS WITH AN ENGLISH ACCENT". English beauty treatments as interpreted by Yardley. Price list and description of Yardley preparations. YARDLEY & CO., 452 FIFTH AVE., NEW YORK CITY.

COUETTES. Guest package of Couettes—small squares of cotton for applying and removing cosmetics. 10c. JOHNSON & JOHNSON, NEW BRUNSWICK, NEW JERSEY.

DU BARRY PREPARATIONS. Ten days' supply of "Two Essentials of Beauty"—trial jar Du Barry cleansing cream, and bottle Du Barry Skin Tonic. Hand-book describing this treatment. RICHARD HUDNUT, DEPT. VOG. 1, 113, W. 18TH ST., N. Y. C.

"HERE DWELLS YOUTH". Face moulding method simplified for home use. Applications of Primrose beauty preparations. PRIMROSE HOUSE, 595 FIFTH AVE., N.Y.C.

KLEENEX. Trial supply of this face cleansing tissue. KLEENEX CO., LAKE MICHIGAN BUILDING, CHICAGO, ILLINOIS.

LA GERARDINE. Booklet illustrating how to use this treatment to train hair into natural waves. HAROLD F. RITCHIE & CO., INC., 15 WEST 46TH STREET, NEW YORK CITY.

"LIP SECRETS". Free booklet on the art of make-up for the lips. □ for 25c, trial size perfumed Manicure Polish and Solvent Combination. Check shade you prefer, □ clear □ medium □ deep □ extra deep. COTY, DEPT. VI, 714 FIFTH AVE., N. Y. C.

ODORONO. Samples of Odorono Regular and Colorless deodorant and of Odorono Cream Depilatory. 10c. RUTH MILLER, THE ODORONO CO., INC., DEPT. 4V1, 191 HUDSON ST., NEW YORK CITY.

PETALIS. Sample bottle of liquid skin cleanser. 10c. GEORGE C. V. FESLER, INC., 2656 WASHINGTON BLVD., ST. LOUIS, MO.

POND'S. Free sample of Pond's Cleansing Tissues. □ For 10c, samples of Pond's Tissues, Skin Freshener, and two creams. POND'S EXTRACT CO., DEPT. D, 110 T HUDSON STREET, NEW YORK CITY.

"PRODUITS SCANDIA JOURDE". Describing Madame Jourde's beauty preparations, including face creams, tonic, lotion, and face powder. SCANDIA JOURDE, 601 MADISON AVENUE, NEW YORK CITY.

"THE QUEST OF THE BEAUTIFUL" and "YOUR MASTERPIECE—YOURSELF". Two booklets explaining three fundamental treatments for loveliness. Description of Elizabeth Arden home course in beauty. Catalogue of beauty preparations. ELIZABETH ARDEN, 691 FIFTH AVENUE, N. Y. C.

"THREE STEPS TO BEAUTY" . . . "BEAUTY IN THE MAKING" . . . "MAKE-UP MAGIC". Three booklets describing Helena Rubinstein's methods of beauty culture for home treatments. Hints on make-up. Use and value of Rubinstein preparations. HELENA RUBINSTEIN, 8 EAST 57TH STREET, N.Y.C.

TRANSFORMATIONS. Booklet describes new styles in transformations. MANUEL, 485 MADISON AVENUE, NEW YORK CITY.

"THE TWICE-A-DAY JAQUET WAY". Describes the Madame Jaquet skin preparations, and three lessons to study for developing beauty. JAQUET, INC., 389 FIFTH AVENUE, NEW YORK CITY.

"UNDERSTANDING YOUR SKIN". Complete Marie Earle beauty booklet, emphasizing the care of the skin. MARIE EARLE, V3, 660 FIFTH AVENUE, NEW YORK CITY.

Many of Vogue's advertisers have issued useful booklets and catalogues, some of which may be of service to you. For your convenience we have briefly reviewed on this page a number of these advertising offers, so that you will not have to mutilate your copy of the magazine by clipping coupons.

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## Beauty Culture (Continued)

WOODBURY'S FACIAL SOAP. Trial cake of soap, and samples of face powder and two creams from the Woodbury laboratories. 10c. Indicate your skin condition, and counsel on the treatment of it will be sent. JOHN H. WOODBURY, INC., 1004 ALFRED STREET, CINCINNATI, OHIO.

"YOUR DOWRY OF BEAUTY". Treatments for individual problems of skin care. Dorothy Gray beauty preparations. DOROTHY GRAY, 683 FIFTH AVENUE, N. Y. C.

## China, Glass & Silver

"BRIDAL SILVER AND WEDDING CUSTOMS". By Emily Post. Important modern wedding conventions, outlined briefly. 25c. □ "THE BOOK OF SOLID SILVER", showing new designs of Towle flat silver and hollow ware. 25c. TOWLE SILVERSMITHS, DEPT. K4, NEWBURYPORT, MASSACHUSETTS.

"THE NEW LITTLE BOOK ABOUT GLASSWARE". Authentic information about the use of glass in the home. The care of glass. Formal table settings with glassware. Brief history of glass-making. THE FOSTORIA GLASS COMPANY, DEPT. V-3, MOUNDSVILLE, WEST VIRGINIA.

"THE STORY OF WEDGWOOD, 1730-1930". Biography of Josiah Wedgwood with introduction by Sir Oliver Lodge. Methods of making Wedgwood ware, with historical engravings. JOSIAH WEDGWOOD & SONS, INC., 160 FIFTH AVENUE, N. Y. C.

## Clothing, Fabrics & Accessories

CAROLYN MODES. Style booklet of the new conservatively priced Carolyn dresses. NATIONAL MODES, INC., 128 WEST 31ST STREET, NEW YORK CITY.

"CHOOSING AN UMBRELLA WARDROBE". Adapting the umbrella to the costume. Illustrations of umbrellas suitable for dress, tailored, and sports wear; for carrying in suitcase or motor. FOLLMER, CLOGG & CO., LANCASTER, PENNSYLVANIA.

DAVID CRYSTAL FROCKS. Addresses of shops carrying the David Crystal spring models. DAVID CRYSTAL, INC., 530 SEVENTH AVENUE, NEW YORK CITY.

DÉJÀ. April brochure showing new Spring dresses. DÉJÀ, INC., 550 SEVENTH AVENUE, NEW YORK CITY.

DOMESTICS' UNIFORMS. Catalogue A of the complete Joseph line of nurses' and maids' uniforms . . . models in straight lines and all colors and materials. JOSEPH, 19 WEST 57TH STREET, NEW YORK CITY.

"ENSEMBLE FOOTWEAR". Illustrates many of the important costumes for Spring, and suggests the shoes to be worn with them. Several ensembles shown in full colors. WALK-OVER, 510 FIFTH AVE., N. Y. C.

FEATHERDOWN WOOL. Samples of all-wool fabrics in new colors for town, travel, and sports coats. DEERING, MILLIKEN & CO., INC., 261 FIFTH AVENUE, N. Y. C.

"FOOTWEAR FASHIONS ANNOUNCEMENT". Describes new Spring shoe fashions. SHOE-CRAFT, 714 FIFTH AVENUE, NEW YORK CITY.

## Clothing, Fabrics & Accessories (Continued)

HAND-BAGS. Illustrated booklet showing Penn hand-sewn bags for every occasion. MISS PENN, 562 MADISON AVE., N. Y. C.

HAND-BAGS. Booklet illustrating hand-made bags for street and sports wear—gaily colored and conservative. SUZANNE BAGS, 923 E. KENTUCKY ST., LOUISVILLE, KY.

McCUTCHEON'S FABRICS. Samples of new spring woollens—tweeds, jerseys, crêpes, novelty weaves. Imported and domestic. McCUTCHEON'S, DEPT. 18, FIFTH AVE. AT 49TH ST., NEW YORK CITY.

MATRIX SHOES. Fashion announcement of new Matrix spring shoes. MATRIX STYLE STUDIO, 47 WEST 34TH ST., N. Y. C.

"SHAGMOOR FASHION BOOKLET". 2-color photographs of 18 of the newest spring Shagmoor sports and street coats, styled in the French and English manner. LINDER BROS., 512 SEVENTH AVE., N. Y. C.

SIL-O-ETTE UNDERGARMENTS. Describing new foundation garments built for smoothness and comfort under modern gowns. UNIVERSAL RAYON UNDERWEAR CORP., 36 WEST 32ND ST., NEW YORK CITY.

"THE MODERN SHOE FOR MODERN DRESS". Booklet V67 illustrates new models of Arch-Preserver Shoes for every occasion. THE SELBY SHOE CO., 167 SEVENTH ST., PORTSMOUTH, OHIO.

"THE SEVEN SOURCES OF MODERN BEAUTY". Symmetrical and fashionable silhouettes obtained with Charis Foundation Garments; how to correct individual posture deficiencies. CHARIS CORP., V-1, ALLENTOWN, PA.

SPORTS STYLES. Booklet illustrating the wide Spring assortment of Abercrombie & Fitch sports clothing for women. ABERCROMBIE & FITCH CO., MADISON AT 45TH ST., N. Y. C.

UNDERDRESS. Booklet describing Kickernick underdress. Smart fabrics and colors. WINGET KICKERNICK CO., MINNEAPOLIS, MINNESOTA.

WESTBURY COATS. Style brochure describing "all-occasion" coats. Monotone tweeds, rough woollens, and 100% virgin wools. BAGEDONOW, 265 WEST 37TH ST., N. Y. C.

WINDSOR HOSIERY COLOR CHARTS. New shades of Windsor hosiery for Spring. WINDSOR MILLS, INC., 389 FIFTH AVENUE, NEW YORK CITY.

## Food and Cigarettes

"CALAVO HOSTESS BOOK". Service for unique recipes prepared with calavos. Explanation of the place of calavos in the diet. CALAVO GROWERS OF CALIFORNIA, DEPT. 403, 4803 EVERETT AVENUE, LOS ANGELES, CALIFORNIA.

FORTNUM & MASON. Famous English table delicacies now obtainable from the New York shop. FORTNUM & MASON, 697 MADISON AVENUE, NEW YORK CITY.

"THE STORY OF A REMARKABLE CIGARETTE". How the overthrow of the Sultan of Turkey made possible the American manufacture of Arabian Nights Cigarettes. ARABIAN NIGHTS CIGARETTE CO., 745 FIFTH AVE., N. Y. C.

## House Furnishings

BATHROOM SCALES. Catalogue of "Detecto Lowboy" bathroom scales, available in all standard colors. THE JACOBS BROS. CO., 318 GREENWICH ST., NEW YORK CITY.

CHILDREN'S FURNITURE. Information and price list on cribs, tables, and chairs for children. THE CHILDREN'S CENTER, 108 EAST 57TH STREET, NEW YORK CITY.

CHILDREN'S FURNITURE. Catalogue illustrating furniture for children. CHILDHOOD, INC., 32 EAST 65TH STREET, N. Y. C.

"MODERN IDEAS ABOUT TOWELS". Describes towel, face-cloth, and bath-mat ensembles. New colors and styles. CANNON MILLS, INC., DEPT. V-7, 70 WORTH ST., N. Y. C.

WAMSUTTA PERCALE. Illustrated pamphlets with complete description of Wamsutta sheets and pillow cases; proper methods of making beds; things to consider in purchasing bedding. WAMSUTTA MILLS, 40 WORTH STREET, NEW YORK CITY.

## Jewelry, Luggage & Stationery

"ETIQUETTE OF WEDDING INVITATIONS AND ANNOUNCEMENTS". Linweave brochure of wedding papers and social stationery. LINWEAVE, 270 BROADWAY, N. Y. C.

"LOVERS' LAMENT". Illustrated booklet describing Wood wedding rings and diamonds. J. R. WOOD & SONS, INC., 15 MAIDEN LANE, NEW YORK CITY.

"YOUR HOME AWAY FROM HOME". Booklet illustrating the new line of Oshkosh Trunks. OSHKOSH TRUNK COMPANY, 429 HIGH STREET, OSHKOSH, WISCONSIN.

## Miscellaneous

DAVEY TREE SERVICE. Free examination of your trees by experts in tree surgery. THE DAVEY TREE EXPERT CO., INC., 537 CITY BANK BUILDING, KENT, OHIO.

PORTRAITS. Illustrated booklet showing miniatures, frames, and cases in actual sizes. Portraits painted from any photograph, daguerreotype, tintype, or snapshot. AIMÉ DUPONT GALLERY, DEPT. V5, 509 FIFTH AVE., NEW YORK CITY.

STEINWAY PIANOS. Price catalogue on Steinway baby grands, uprights. Used pianos in exchange. STEINWAY & SONS, STEINWAY HALL, 109 W. 57TH ST., N. Y. C.

## Travel

ALASKA. Album giving information and rates about Alaskan cruises. E. E. NELSON, 345 NORTHERN PACIFIC RV., ST. PAUL, MINN.

CANADIAN ROCKIES. Banff Springs Hotel. Rates, reservations, and information about this hotel situated in the heart of the Rockies. CANADIAN-PACIFIC RAILWAY CO., 344 MADISON AVENUE, NEW YORK CITY.

EMPRESS OF BRITAIN. Colored booklet illustrating the spacious and luxurious rooms and decks of this newest and largest Canadian-Pacific ship, which crosses the Atlantic in five days. ST. LAWRENCE-CANADIAN PACIFIC STEAMSHIP CO., 344 MADISON AVENUE, NEW YORK CITY.

EUROPE. Illustrated catalogue describing European motor house parties, collegiate parties by rail, and trans-Atlantic cabin accommodations. THE TRAVEL GUILD, INC., 521 FIFTH AVE., NEW YORK CITY.

GRAND CANYON. Travel booklets illustrating the scenic West and accommodations via "the overland route". UNION PACIFIC SYSTEM, J. P. CUMMINS, OMAHA, NEB.

ITALY. Literature on present-day travel in Italy—routes and hotels suggested. ITALIAN TOURIST INFORMATION OFFICE, 745 FIFTH AVENUE, NEW YORK CITY.

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WELL, HERE'S HOW . . .  
AND WHICH . . . AND WHY



● **Evelyn's choice—Palmetto . . .** "Ahead of anything I've seen! Two and three colors in the bathroom are so much smarter than one. And these shades are all clear and correct—and well matched."



● **Joan's choice—Canterbury Bells . . .** "Cannon towels—we always used them at school. They stay so nice and new, for ages. Let's get sets for Sue's linen shower—and some for little me."



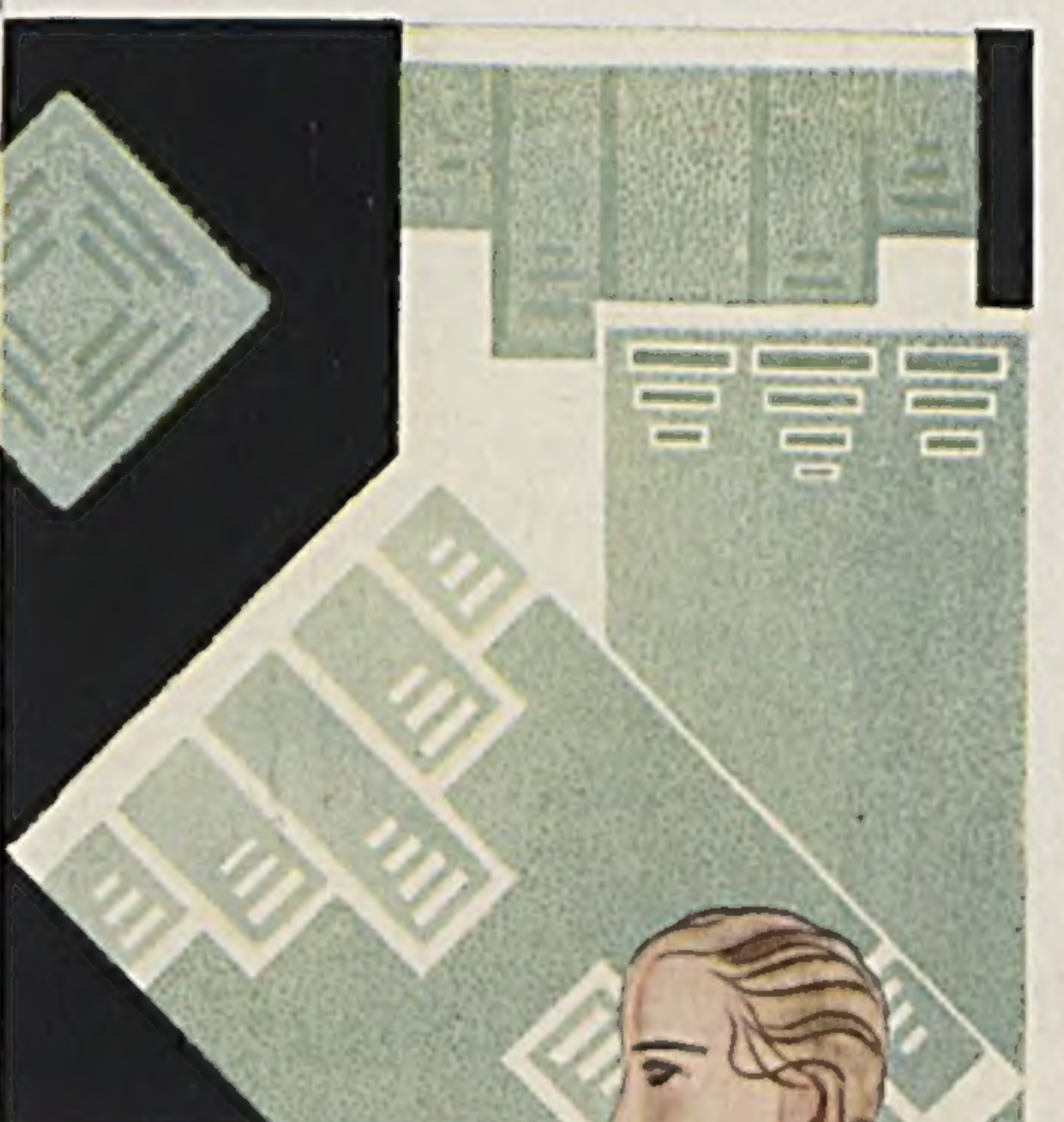
● **Betty's choice—Backgammon . . .** "This design suits my scheme to a 'T.' Backgammon's my very best indoor sport—and here are my most becoming colors. Cannon towels seem to be always first with the new things."



● **Eleanor's choice—Primrose . . .** "All-over designs—combined colors—in ensemble sets. How jolly! And I know that Cannon towels wash clean, keep their softness and shape—and wear beautifully."



● **Libby's choice—Carnival . . .** "These are darling. I mean, hold me back—I'm poor this week. . . . All the patterns are precious. And I want a new set for every day, if I have to sell my shoes."



● **Katharine's choice—Mottle . . .** "This is my idea of neat! Fast colors, of course? Towels like these are obviously made for long, hard use. They're soft, close-woven and firm, but not too heavy. I'm satisfied."



**P.S. CANNON ENSEMBLE SETS** are more than just ideas, of course. These bright towels and wash cloths and bath mats are real, and bring a very real thrill to any good housekeeper. They come in seven-piece sets, tied with ribbons and wrapped in sparkling Cellophane—costing from four to seven dollars. Extras may be bought separately. Cannon sets make marvelous gifts—for birthdays, linen showers, engagement parties and *whenever*. They have been cheered at first sight by experts, and stocked by smart stores all across the country. Start out now and get yours. Cannon Mills, Inc., 70 Worth Street, New York.

# Cannon Towels





Play truant from business! Bermuda days are a refreshing relief from the strain and turmoil of urban life.



## A Trip Abroad, In Miniature

A SHORT TRIP—two days from New York. A trip to a small place—delectable little islands in mid-Atlantic. And even the cost is small. So there is your trip abroad in miniature—to British Bermuda! You don't need a passport or visas. Just get on the fine big ship and say good-bye to the Manhattan skyline—at the second sunrise you'll make landfall of the loveliest little isles you've ever seen. Right now is a good time to come, and the weather is pleasant all through the spring and summer. Discern-

ing people are discovering that Bermuda's summer is free from heat waves, rainy spells, and hay fever. Bring your golf and tennis gear, your riding togs and bathing suit. Look forward to the best of sailing, and recapture the joys of cycling. You can explore submarine gardens, in a diver's helmet! Modern and commodious hotels and boarding places are open all year, and their comforts and entertainments enhance the pleasure of your trip. Bermuda welcomes you—why not come *now*?

# B E R M U D A

For beautiful booklet, consult Furness Bermuda Line, Munson Steamship Line, Canadian Pacific Steamships, Ltd., Canadian National Steamships, or any travel agency, or The Bermuda Trade Development Board, 230 Park Avenue, New York. In Canada, 105 Bond Street, Toronto.



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